dwb

The British Journal of Telefantasy No. 81 SEPTEMBER 1990

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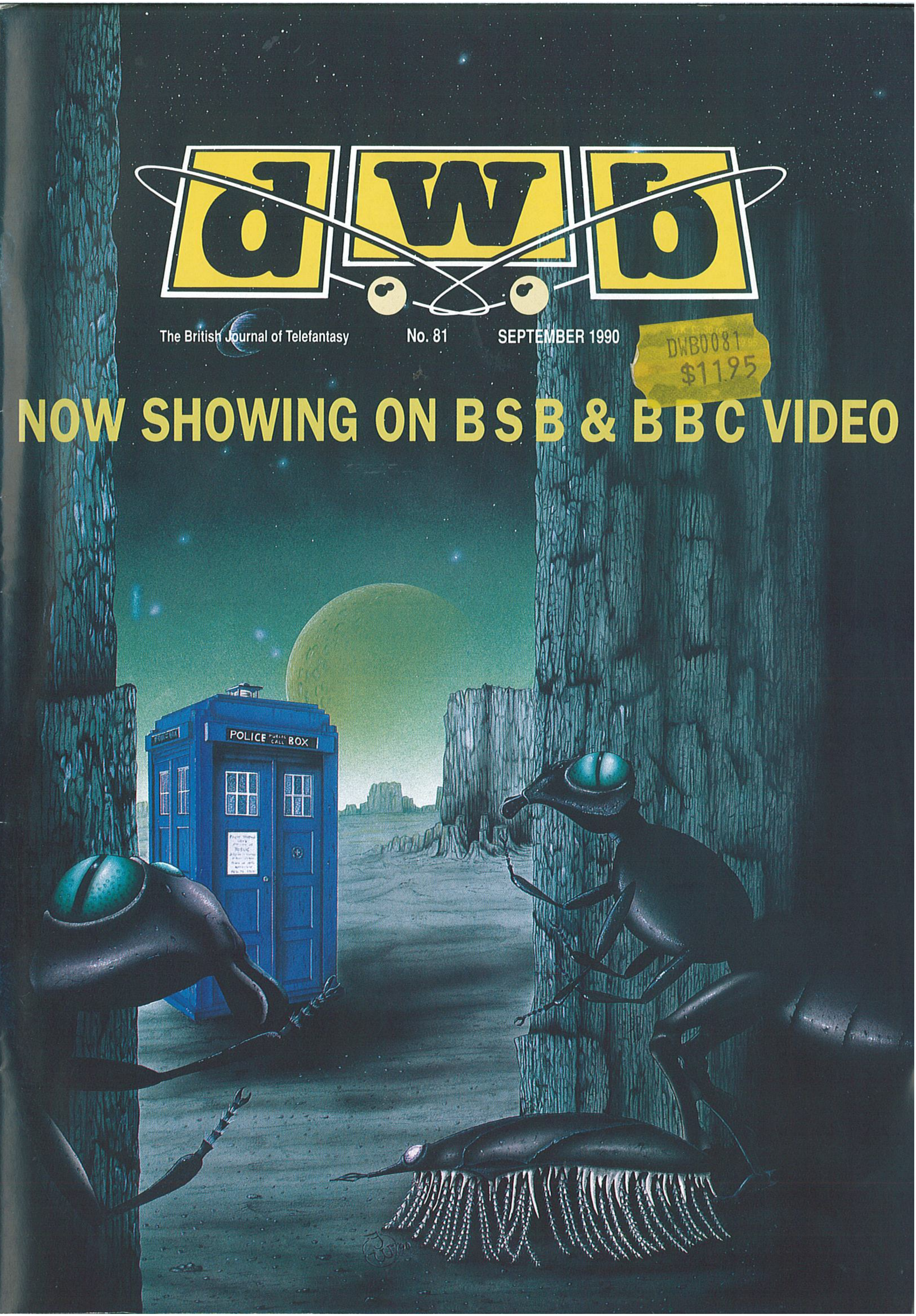

POLICE PUBLIC CALL BOX

COVER: The Zarbi are the toast of this month's cover painted by Johnny Waudby as **The Web Planet** reaches its climax on BSB and is released by BBC Video

3-5: All the latest news from the **Doctor Who**-niverse

6-7: **The Web Planet** is, predictably, the latest entrant into our quest to determine whether indeed the memory really does cheat

8-11: Your uncensored platform for airing your views on all aspects of telefantasy

11: We listen to Silver Fist's latest cassette release which has David Banks in conversation with Jon Pertwee

12: An update of the available **DWB** back issues currently in stock

13: Target's latest release, **Ghost Light**, is put under the spotlight, but does it answer many of the questions its TV counterpart left behind?

14-15: BSB's Director of Programmes, John Gau, is quizzed on the satellite company's commitment to **Doctor Who** and telefantasy in general

15: Has the rise of the 'professional fanzine' over the last few years taken the fun away from fandom?

16-17: In the first of an occasional series, this issue sees **Delta and the Bannermen** defended by one of its stauchest supporters

19: All the latest news on the UK telefantasy front

20-22: We preview one of the proposed scripts for the forthcoming **Alien III**

22-23: The 60's US Irwin Allen series, **The Time Tunnel**, is put under the scrutiny of our merciless reviewer, and is criticised for taking itself far too seriously

24-25: What every true **Star Trek: Next Generation** fan has been crying out for - a compact listing of all three seasons in an easy-to-follow format, **your ideal armchair guide to the series which commences it's UK run in October...**

26-27: The first of a major three-part series assessing the first three seasons of **Star Trek: The Next Generation**

28-29: In a frank and fearless interview, Jacqueline Pearce recounts her years as Servalan in **Blake's 7,** and explains why they weren't all enjoyable

30: We look at the latest West End incarnation of the durable **Rocky Horror Picture Show**

31: Richard Molesworth's defends the criticisms levelled against his detailed article in the last **DWB** special - 'The Complete Guide to **Doctor Who** in the Archives'

32-33: We look at the possibilities in store for **Doctor Who**'s future based on those in the running to produce it

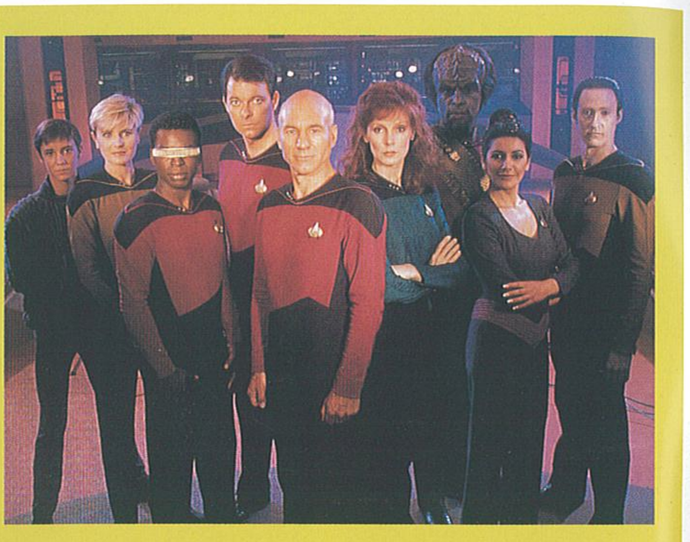
35-36: The conclusion of our indepth interview with the actor who created the original, and best, Davros fifteen years ago - Michael Wisher

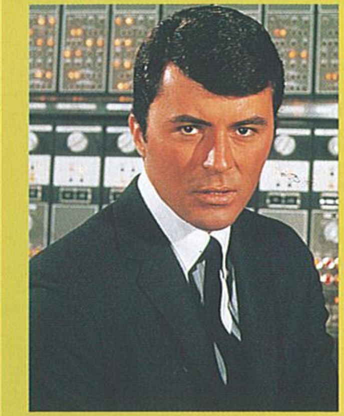
36-39: The back section of this **DWB** special is taken up with the two 60's spin-offs which took the Daleks to the stage and the big screen. In the first part we present a synopsis of **The Curse of the Daleks** stage play, and assess it's merits as a **Doctor Who**-less Dalek story twenty-five years on

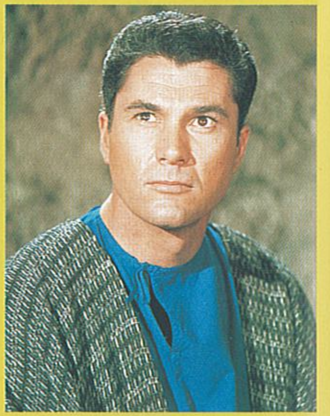
40-43: In a world exclusive, **DWB** is proud to present a fascinating interview with movie producer Milton Subotsky, who translated the original two televised Dalek stories to the big screen

44-47: Why are the Dalek movies so despised by ardent **Doctor Who** fans, yet seemingly adored by the public? Tim Munro reviews both **Doctor Who and the Daleks** and **Daleks: Invasion Earth 2150 A. D.** and reaches an amiable solution

BACK COVER: And don't forget, you still have time to get a squariel installed for the big weekend of September 22-23rd where, amongst others, the two films will be airing...







(Top right): The original cast line-up for **Star Trek: The Next Generation**, **(Middle right):** James Darren as Dr. Tony Newman and Robert Colbert as Dr. Doug Phillips, stilted stars of the 60's **The Time Tunnel**, **(Below right):** Jill Curzon as Louise in a publicity shot for the second Dalek movie and **(Below left):** Jacqueline Pearce.

WELCOME to yet another jam-packed DWB, so full in fact that I've not even left enough room for a decent editorial, but who's complaining! I hope you enjoy the addition of the Alien and Rocky Horror articles, not necessarily telefantasy-related I know but nevertheless overwhelmingly popular with fans of the genre. Let us know what you think. Until next month - and news of a new photo-find - enjoy what's left of summer. GL

ACKNOWLEDGEMENTS: Rob Ashby, Jeremy Bentham, Dave Bromehead, Tim Burchell, Brigid Cherry, Anthony Clark, Tony Clark, Stacey Clegg & BBC Video, Robert Cope, Andrew Curnow, Peter Darvill-Evans & W.H.Allen, 'Exterminator', John Gau, Craig Hinton, Colin Howard, ITV Film Purchase Group, Julian Knott, Peter Linford, Mediaband, Richard Molesworth, Ben Morris, Tim Munro, Stephen O'Brien, Paramount, Jacqueline Pearce, Andrew Pixley, Justin Richards, Eric Saward, Mike Smith, Milton Subotsky, Nigel Thomas, Vicki Thomas & BSB, Thorn EMI, Kathleen Toth, Andy Walker, Johnny Waudby.

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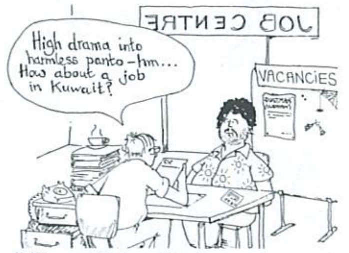
JNT'S LAST FAREWELL PARTY

JOHN NATHAN-TURNER's 'latest' farewell party in August may well have been his last, as it appears he has now left the BBC as a staff producer for good.

Any work he does for them from now on would be on a freelance basis, including any further involvement on **Doctor Who**'s marketing side (i.e. the editing of **The Curse of Fenric** video, liasing with B S B over the forthcoming weekend, the **Doctor Who** auction, etc.). His creative involvement with the series, however, is well and truly over.

REDUNDANT

Sources within the BBC suggest that JNT became more or less redundant with the hiatus of **Doctor Who.** One theory is that the BBC intentionally stalled over announcing plans for the series' future to justify them taking him off their payroll. Up until his departure Nathan-Turner was paid his full producer's salary for effectively doing little more than overseeing the programme's marketing. Since the BBC can't be seen to 'sack' one of their more prominent employees, by giving them nothing to produce is a less blatant way of making them redundant.


High drama into harmless panto - hm... How about a job in Kuwait?
JOB CENTRE
VACANCIES

If this theory is true, then JNT would only have himself to blame, since one of a producer's main functions is to think up ideas for new series which he could ultimately move on to realising from the show he is currently producing. Nathan-Turner was stuck on **Doctor Who** for ten years simply because none of the many ideas he submitted to the BBC's Sixth Floor were deemed practical propositions. Even recently, in collaboration with director Alan Wareing, he failed to come up with a creative idea good enough to even develop, which is arguably why the BBC have dispensed with his services, although JNT was one of the last two staff producers at the Corporation.

ANNOUNCEMENT IMMINENT

With JNT now gone, it is anticipated that the BBC will feel ready to reveal their plans for **Doctor Who**'s bright new future some time this autumn.

BSB WEEKEND TAKES SHAPE

WITH DAYS TO GO before 'Doctor Who' takes over BSB's Galaxy station for the weekend of September 22-23rd, the format for the bonanza has been finalised.

Saturday's line-up will run from 9.00am through to 2.30 am on the Sunday morning and will feature the following stories:

An Unearthly Child
The Daleks
Edge of Destruction
Abominable Snowmen (episode 2)
The Web of Fear (episode 1)
The Space Museum
The Keys of Marinus
The Aztecs
The first Amicus Dalek film.

Sunday also kicks off at 9.00am and runs up to 12.30am on Monday morning:

The War Games
The Dominators
The Mind Robber
The Three Doctors
The second Amicus Dalek film and both Yeti episodes again.

NO COMMERCIALS

The BBC have confirmed the episodes are cleared for transmission so the line-up is unlikely to change.

BSB were hoping to obtain more individual episodes but the BBC insisted on selling them at the full story rate. The rest of the line-up again relies heavily on the show's early years, with only **The Three Doctors** providing a spurt of much-needed colour. The re-showing of **An Unearthly Child** and **The Daleks** is designed to give late purchasers of squariel dishes the chance to catch up with these stories which were shown before the dishes became widely available, though whether the three Troughton stories scheduled for Sunday will still be shown on a weekly basis shortly is not yet clear.

The response to BSB's request for readers' reactions to the weekend has been overwhelming. By far the largest request was that no adverts should be broadcast mid-way through episodes and BSB have confirmed these will now be inserted between episodes instead.

DOCUMENTARIES

In addition to the episodes, the 1977 **Whose Doctor Who** and the American **Doctor Who Who's Who** documentaries will be shown, as well as two thirty minute documentaries specially shot by John Gau Productions; the first about the fans and the second focusing on special effects, design and the technology that goes into making the series. Also cut in between the stories will be short interview segments with various people connected with the show over the years. The total air time that John Gau Productions have been asked to produce is 3½ hours. However, it seems unlikely that they will have access to many clips to illustrate the various interviews due to the high cost involved.

INTERVIEWS

The list of people confirmed to date to appear over the weekend includes Barry Newbery, Raymond Cusick, Terry Nation (on VT from America), Waris Hussein (on VT), Verity Lambert, Nicholas Courtney, Gerry Davis, John Nathan-Turner, Deborah Watling (on VT), Carole Ann Ford, Russell Enoch, Jacqueline Hill, Jon Pertwee (on VT) and Fraser Hines. Anthony Ainley, surprise surprise, proved too costly even for BSB! The majority of them were interviewed in the studio in early September and were accompanied by a variety of costumes and props including the TARDIS console. The above list is sure to be augmented before the weekend, with a projected total of 30 guests on the day.

It seems certain that if these two days, and a similar comedy weekend currently being planned, are a success, then further events along similar lines will be considered. So, if you haven't yet acquired your BSB dish, phone the hotline number advertised on the back of this issue now!

ANTHONY CLARK

WHO'S DOING WHAT...

JON PERTWEE has confirmed he will be appearing in pantomime at the Beck Theatre, Hayes, this year.

COLIN BAKER starts a tour of the thriller Spider's Web on September 17th with his Brothers co-star Jennifer Wilson at Swindon, then on to Dartford, Hayes, Lincoln, York, Billingham, Bromley and Coventry. He then goes to the New Theatre in Hull to star in Jack and the Beanstalk with Ruth Madoc. Colin is also celebrating the birth of his and Marion's third daughter, Lalage. Busy man!

SYLVESTER McCOY's play, Temptation, has ended prematurely as the West End slump, due to the hot weather, has meant that the audiences weren't sufficient enough to allow it to run until December 1st as planned. He has instead embarked on a tour of US conventions and will appear in Cambridge for the panto season.

Nostalgia Trips
present

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3rd & 4th NOVEMBER 1990

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REGISTRATION FORM

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AGE (if under 16)____________

PLEASE SEND ME MORE INFORMATION ON
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Dealers' Tables ☐

• Delete as applicable

I accept all liability for any debts incurred by me during the convention and recognise that the organisers of the convention reserve the right to refuse admission.

Signed (Parent/guardian if under 16)__________ Date______

DWB

*** Yes – There has been a change of venue**

WEB PLANET VIDEO SHOCK

PURCHASERS **of BBC Video's 'The Web Planet', out on September 3rd, are sure to be taken aback by the closing minutes of tape two.**

While the first five episodes appear to be unaffected by the editor's scissors, the end of episode six suffers from a clearly detectable change in picture quality together with a fade-to-black into tacky video graphics for the closing titles that bear no resemblance to anything previously transmitted on BBC tv!

EXPLANATIONS

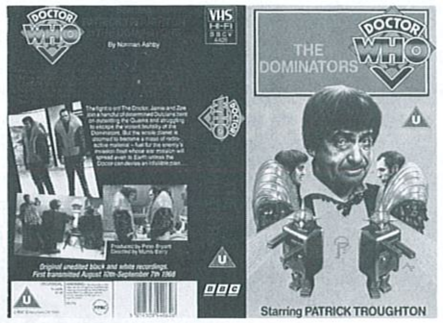
We contacted BBC Video in mid-August to find out the reason for these anomolies, and an interesting explanation came back. It transpired that when BBC Enterprises originally sold **The Web Planet** - as part of a package of black and white **Doctor Who** material - to Lionheart in America in 1985, they were unable to obtain the clearance for a brief snatch of music at the end of episode six, and so some minor surgery was required to remove the offending notes.

When BBC Video decided to release **The Web Planet**, they discovered that the same problem still existed and so opted to edit in to their master tape the end of the American version which was ready edited. However, the US version also includes brand new closing credits to suit the American format of running the black and white stories as feature-length movies, and these were **also** recorded on from the edit in place of the original black and white closing titles and feature the cast and crew of the **entire story** as opposed to just those for episode six!

DON'T WRITE TO COMPLAIN

BBC Video stress that they could not have released **The Web Planet** had it retained the offending score, and since the inclusion of the video graphic titles was an obvious blunder readers are asked not to bombard BBC Video with complaints.

On the plus side the first five episodes and all of **The Dominators** - **The Web Planet's** September stablemate - are complete.


DOCTOR WHO
VHS
THE DOMINATORS
Starring PATRICK TROUGHTON
Original unedited black and white recordings.

The cover for BBC Video's 'The Dominators' - a surprisingly insipid effort by artist Alister Pearson

WHO COSTUMES AUCTIONED

ON AUGUST 6th, the BBC auctioned off some of their stock of costumes from various series at Bonham's Auctioneers in Knightsbridge, including several lots from **Doctor Who** and **Blake's 7**.

Several well-known fans were among the bidders, including ex-DWAS co-ordinator Andrew Beech who came away with an assortment of costumes at the bargain price of £300! Among his catch were Mawdryn's, D84's from **Robots of Death**, an early UNIT costume and a Vervoid, Argolin, Lakertyan and a Chimeron. Andrew is donating several of the costumes to PanoptiCon's own auction in October. Several of the more notable items, like Tom Baker's scarf, have been held over for a special auction later in the year after bids of £1000+ started drifting through in the week's leading up to the auction.

BRIEFLY...

ERIC SAWARD and Christopher Bidmead have been awarded several thousand pounds each by BBC Enterprises in settlement over the unauthorised screenings of their written stories by Lionheart at American conventions.

ANDREW CARTMEL has left Casualty after just one year. The series, which returns this autumn, features many of his **Who**-nurtured writers.

DAPOL plans to relaunch the Louis Marx Dalek toys in the run-up to Christmas. **DWB** reported way back in the spring of 1988 that the company had purchased the 60's moulds.

MARVEL have had to scrap their plans for a TARDIS special - on the orders of W.H.Smith! Shelf space is becoming a premium for the country's largest magazine retailer and distributor and the lower-selling magazine publishers are being told to stick to regular issues only. Does this also mean farewell to the bi-annual Starburst specials?

THIRTEEN police telephone boxes that still reside in British streets - all in Scotland! - have had preservation orders stamped on them. They are now listed as buildings of "special architectural or historic interest".

THE CURSE OF FENRIC video will definitely **not** be released by BBC Video this year. Instead the tape, with approximately eight minutes of restored footage, will probably be released in February.

SEASON 26 will commence airing in Australia on October 29th.

MANCHESTER returns to the convention circuit for MANOPTICON, to be held at Sacha's Hotel on March 30th and 31st. Look out for their ad soon...

MEDIABAND launch a stunning new range of photographs in October featuring Colin Baker and Nicola Bryant.

As with the Sylvester McCoy and Sophie Aldred photographs available, they are specially commissioned and naturally posed, making a nice change from the standard **Doctor Who** photos. As with all the range, the beautiful Nicola shot above (well, we did think she was the prettiest of the two!) is in full colour. Mediaband's current stock is available through their advert this issue, afterwhich the new range will become available.

SHEFFIELD SIGNING SUCCESS

HUNDREDS of fans made a beeline to Sheffield on July 21st to attend a signing organised by the Sheffield Space Centre, Mediaband, Metro Music and Silverfist.

The guests attending were Colin Baker, Nicola Bryant, Sophie Aldred, David Banks, Dominic Glyn, Mark Ayres and Lee Sullivan. The event took place in the Phoenix Bar at the Nelson Mandela Building where new items of merchandise were for sale, including the new Metro Music album 'Myths and Other Legends' by Mark Ayres, the latest cassette from Silverfist and new photos from Mediaband, plus assorted goodies from the Sheffield Space Centre.

The signing was due to start at noon but people started queuing from 9.30am. Finally the signing began and until 4.15pm the guests signed books, records, photos - Sophie even signed Dapol figures of Ace! - and chatted to people and posed for photographs.

At the end of the photocall, with most of the guests and attendees and people in costume there was standing room only, and with hundreds of cameras flashing and clicking we got some idea of what a Hollywood première must be like!

Everyone thoroughly enjoyed themselves and the atmosphere was great. We would like to thank all the guests for attending and all the people who helped on the day, and of course all the people that turned up on the day to make it all worthwhile.

Dave Bromehead

SPACE CENTRE

MEDIABAND

Available now the latest photographs by Steve Cook from the Mediaband photo library

Set One

SC01	*Sylvester McCoy as the 7th Doctor*
SC02	*The TARDIS*
SC03	*Ace (Graffiti Background)*
SC04	*Colin Baker as the 6th Doctor* **Mysterious Planet**
SC05	*Nicola Bryant Portrait* **Mysterious Planet**
SC06	*Sophie & Sylvester leaning on Dalek* –**Remembrance**
SC07	*Bonnie Langford teases bearded Colin Baker* – **Publicity**
SC08	*Louise Jameson* **Publicity**

Set Two

SC09	*Sylvester McCoy at Iceworld restaurant* – **Publicity**
SC10	*Dalek*
SC11	*Sophie Aldred seated* **BBCtv Roof**
SC12	*Colin Baker, Nicola Bryant and Janet Fielding* –**Publicity**
SC13	*Nicola Bryant (white jumpsuit)* **Publicity**
SC14	*Sophie Aldred & Sylvester McCoy* **Publicity**
SC15	*S. McCoy, S. Aldred & Simon Williams as Gilmore* – **Remembrance**
SC16	*Bonnie Langford as 'Mel'* **Publicity**

All prints 5×7 colour.

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Set Three

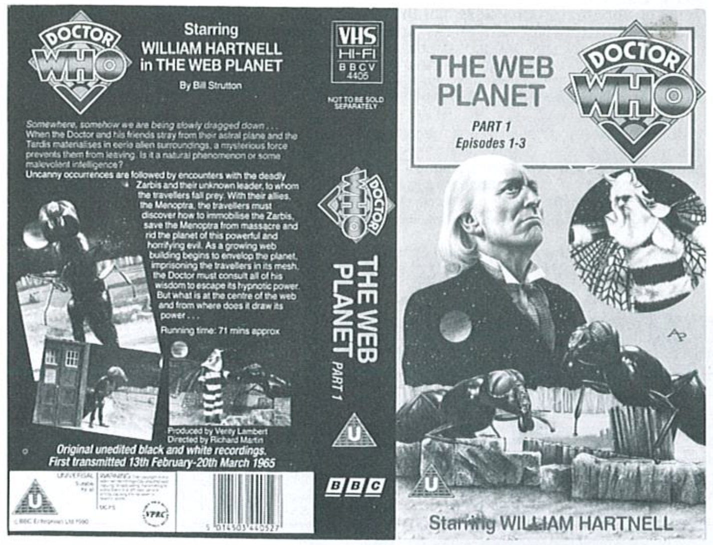
SC17	*Sylvester McCoy (close up)* **Publicity**
SC18	*A Cyberman*
SC19	*Sophie Aldred jumping* **BBCtv Roof!**
SC20	*Sophie Aldred (1st Dr Who photo session)* –**Publicity**
SC21	*Colin Baker hugs Nicola Bryant* **Mysterious Planet**
SC22	*Sylvester McCoy (stalking prey!)*
SC23	*Bessie*
SC24	*Sylvester McCoy & Bonnie Langford* – **Publicity**

SPECIAL OFFER: Customers ordering complete set (1, 2 or 3) receive print autographed by Sophie Aldred

MEDIABAND Photo Gallery, 108 New Bond Street, Mayfair, London, W1Y 9AA.

PHOTO GALLERY

MEMORY CHEATS



Starring
WILLIAM HARTNELL
in THE WEB PLANET
By Bill Strutton

Somewhere, somehow we are being slowly dragged down . . .
When the Doctor and his friends stray from their astral plane and the Tardis materialises in eerie alien surroundings, a mysterious force prevents them from leaving. Is it a natural phenomenon or some malevolent intelligence?
Uncanny occurrences are followed by encounters with the deadly Zarbis and their unknown leader, to whom the travellers fall prey. With their allies, the Menoptra, the travellers must discover how to immobilise the Zarbis, save the Menoptra from massacre and rid the planet of this powerful and horrifying evil. As a growing web building begins to envelop the planet, imprisoning the travellers in its mesh, the Doctor must consult all of his wisdom to escape its hypnotic power. But what is at the centre of the web and from where does it draw its power . . .

Running time: 71 mins approx

Produced by Verity Lambert
Directed by Richard Martin

Original unedited black and white recordings.
First transmitted 13th February-20th March 1965

DOCTOR WHO has come on leaps and bounds since it's inception two years ago. The BBC, which has pioneered television science fiction over the ten years or so with the 'Quatermass' and other productions, had a seemingly dodgy (if not stodgy) product in 'Doctor Who' beginning as it did with an 'educational' prehistoric man story - what no dinosaurs! - but found the proverbial gold at the end of the rainbow in the form of the robotised Daleks.

Over the last ten years or so they've never found quite such a hit monster to match these mechanoidal despots, but are certainly trying hard in the latest episode in the time travelling saga. **The Web Planet** has more than the usual share of alien creatures. In fact, by the time it reaches its midpoint, it is a phantasmagoria of giant insect life!

The oversized insect is a form of monster more usually to be found in a strain of films that began with Them! just over a decade ago and continued in a line of (often bad, sometimes abysmal) B movies of the likes of Tarantula, The Black Scorpion and The Deadly Mantis. The special effects which allowed the creation of the ants in Them! were a high point of 50's science fiction. In contrast with **Doctor Who's Web Planet,** which has actors running around in fancy dress as ants, moths and woodlice, there were only two principle ants provided for the filming of Them!, and these were animated models. Only one of these was complete and the other was merely a head and thorax mounted on a boom. The rest of the insect cast was provided by 'inanimate' models whose antennae were wafted about courtesy of a wind machine. **Doctor Who**'s drunken men in black tights with papier mache ants on their heads may look ridiculous, but are at least comparatively active. They have to be as these are substantial, 'speaking' roles.

The Web Planet's ants - the only form of intelligence in a blighted and barren alien landscape - may only speak in a kind of high-pitched whine and be under the control of a central intelligence, yet they seem the most attractive of the insect lifeforms. Better known as Zarbi, their cuddly and affectionate nature is epitomised by Vicki's mock adoption of one named Zombo. Though the Zarbi seem to be a reasonable, though cumbersome, approximation to the real thing, their immature form - adapted to be some sort of instrument of war - are anything but. These cardboard cutout "larvae guns" look like something rigged up on Blue Peter with a cornflakes packet and some sticky backed plastic - more akin to Bill and Ben's Slowcoach than anything else!

Of rather more cultivated manner and lifestyle are a mothlike lifeform, the Menoptera. The costumes and make-up are superb, lending the actors an insect quality - repulsive yet attractive at the same time. The best touch of all, though, is the addition of singsong feminine voices and continuous fluttery movements which give the mothmen and women an exotic quality which serves to emphasise their strangeness. Whilst their overall insect form is pretty realistic, this time they are let down by their extra arms-cum-legs which unfortunately wobble about like the stuffed appendages they are every time the actors move. Their underground cousins, the Optera - a wingless and dark-adapted species - look less convincing, the costume department presumably having run out of energy and money with three major alien monsters to create. The unfortunate actors in these costumes look remarkably unstable as they hop about the sets - a side effect of having their legs sewn together!

Good though **Doctor Who**'s monsters are, they still seem limited, narratively speaking, beside other quality science fiction endeavours. For example, **The Outer Limits** - the American anthology series screened last year on ABC - took a rather more imaginative line when it came to insectoid aliens. An episode entitled The Zanti Misfits had an ant-like species with peculiar humanesque faces running riot on Earth. These Zanti (could the similarity in name as well as form be mere coincidence ?) are convicts exiled by a peace-loving society, but what makes them that bit more exciting than your average insect-on-the-rampage is that they are more the size of actual ants. Equipped with particularly vicious teeth and the ability to give new meaning to the phrase "ants in the pants", they are rather superior to the Zarbi and co., despite the actual puppets looking slightly tacky.

Insects aside (and Zarbi and Menoptera badges can currently be acquired in Woolworths so that you can wear your allegiance on your lapel!), it is the alien landscape that is the star in this **Doctor Who** creation. **The Web Planet** starts along the usual **Doctor Who** narrative lines with the TARDIS, still randomly malfunctioning, being attracted to a planet later revealed as Vortis (sounds like a toilet cleaner). The sets are flat and bleak except for jagged peaks and crags of crystalline rocks, ideal for the effective atmosphere of mystery and horror that pervades the opening episode. These sets, together with the painted backdrops, look remarkably good with the lighting effects and camera filters giving a refracted and slightly blurred look to the scenes. The ancient pyramidal monument dwarfing the characters of the Doctor and Ian is particularly effective. The web of the title, referred to as the Carcinome within the text, looks less like a web than a wrought iron maze - another alien touch.

As for the human characters, it is an achievement that they do not pale besides the special effects. William Hartnell as **Doctor Who** "humphs" and "heehaws" his way through the opening episode's bizarre sequence of strange and mysterious events, treating the whole thing as a huge joke. These events - the TARDIS loosing power, Ian's gold pen mysteriously disappearing, Vicki being overcome by a fit of the vapours brought on by a high-pitched humming noise which only she hears, Barbara's arm moving of its own accord - just seem to amuse him. An incident which involves him dissolving Ian's Coal Hill School tie in a pool of acid and then making jokes about it epitomises his attitude at this stage. Not until the very end of the episode, when he realises that **his** TARDIS has disappeared, does he register any other emotion.

He continues throughout the story to appear blasé as he jokes and bluffs his way out of awkward situations. Hartnell's propensity to fluff his lines simply adds to the effect. There is not often a lingering doubt as to whether lines such as "Come along, drop this, um, hairdrier or whatever it is!", pure Hartnell fluff, add to **Doctor Who**'s show of mock bravado. It seems a real shame that Hartnell's age and what seems like impending ill health and forgetfulness may well mean a premature end for this imaginative television programme.

The narrative also contains much underlining of the characterisations and relationships of the supporting cast. This is not always an aspiring prospect. While the Doctor is out exploring with Ian, Barbara is lumbered with the housewifey chores of looking after the sick Vicki and spring cleaning the TARDIS. It is she who comes under the mesmeric influence that gold is imbued with on this planet, while Vicki is zonked by the ultrasonic Zarbi voices. The women come under threat while Ian and the Doctor pursue the traditional male roles, seeking danger and excitement. Not that they find much initially, and by the end of the first episode, with Barbara zombified and Vicki dragged away in the TARDIS, Ian too is trapped in some sort of web.

The horror/mystery film overtones of the opening begin to be lost in the second episode and the story reverts to more traditional science fiction and, more particularly, **Doctor Who** lines. The regular characters are split up to form various alliances: Barbara with the Menoptera invasion force and Ian with the Optera, while the Doctor and Vicki are forced into aiding the Zarbi. The rest of the story, though pretty standard fare in narrative terms, has some fascinating sub-textual references.

The zombie overtones, also reflected by the names Zarbi and Zombo, are one of the more interesting elements. Since the classic I Walked With A Zombie, zombie films (Revenge Of The Zombies, The Voodoo Man, I Eat Your Skin) have had almost as bad a reputation as giant insect movies. Barbara's gold-induced trance is reminiscent of voodoo culture as portrayed in the B-movies, and the Zarbi are, surely, the 'living dead' slaves of the evil cultural leaders - in this case, the Animus. There are also political elements to be found at work in the narrative, as when one of the Menoptera explains that the Zarbi were "made militant by a dark power" with the result that the carcinome grew. Shades of anti-communism and socialism, perhaps ?

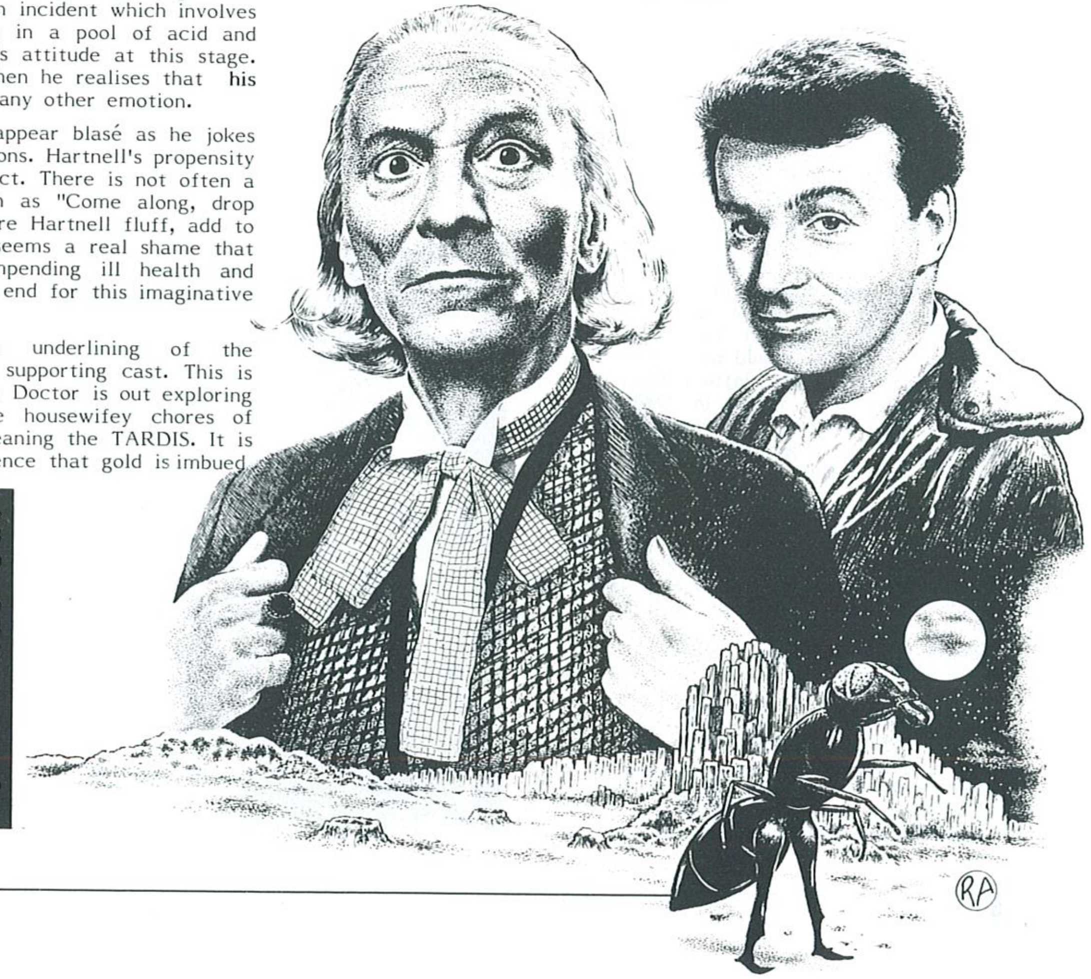
These elements may not be unusual to those well-versed in science fiction, but are pretty radical when it comes to children's television. Another science fiction series, originating from Australia, which has just started its run on BBC is The Stranger. This series, which has a visitor from another world seeking help for his people who wish to migrate to Earth, is much more universal in nature and not so concerned about the minutiae of our culture. Equally, the other science fiction series currently running - the puppet action Stingray and Irwin Allen's Voyage To The Bottom Of The Sea - are more interested in action than intellect. **Doctor Who,** in **The Web Planet** and many other of its stories over the last two years, has effectively managed to combine the two.

BRIGID CHERRY
(age 8!)

* STAR * RATINGS *

SCRIPT	****½	COSTUMES	****½
ORIGINALITY	***	MONSTERS (ZARBIS)	**½
DIRECTION	***	SPECIAL EFFECTS	**½
ACTING	****	MUSIC/SOUND EFFECTS	****
SETS	***½	OVERALL STORY	****½

TOTAL = 72%



IT WAS BOUND to happen eventually!

With the more frequent release rate adopted by BBC Video and B S B's once-weekly airing of **Doctor Who** (From the Start, of course!), the first week of September sees a renaissance of sorts for the Zarbi - those creatures much-hyped in the 60's as being a potential rival to the Daleks! The then production team's extreme efforts at producing a genuine space-opera - the only story to date not to feature humans apart from the TARDIS crew - paid off remarkably well with an audience averaging twelve and a half million for its six episodes, the fifth highest-rated **Doctor Who** adventure ever!

It is fitting, then, that we have chosen to honour this unique story with a brilliant cover by Johnny Waudby, whose evocative Yeti artwork on the cover of DWB#73 earned him much praise.

Johnny can be commissioned for all types of artwork at this address:

Johnny Waudby,
17 Fonthill Grove,
Sale,
Cheshire M33 4FR.

Don't forget to enclose an S A E!

NOW PEARSON TURNS ON DWB

Alister Pearson, Isle of Wight (6-8-90)

MANY THANKS for the copy of DWB#80. As usual an informative and highly enjoyable read.

However, I feel obliged to point out that I am more than a little annoyed by your apparent attitude that my artistic output is, as a matter of course, at the immediate and unconditional disposal of **DWB.** Allow me to assure you that this is certainly **not** the case!

Against my expressed wishes, you printed the **An Unearthly Child** video artwork on the cover of DWB#75. Now you've published, **The Five Doctors** painting on the back cover of the latest issue. Rather than, beforehand, seeking my position - or at the very least my approval - to do any of this, you merely inform me of your intentions to do so or tell me it has already been done. I chose to forgive this flagrant disregard for my implicit instructions last time. I presently entertain no such feelings of benevolence. What made the most recent example all the more tiresome was that you had neglected to credit me. Obviously my initials are on the illustrations and anyone with the vaguest interest in **Who** artwork would probably know who 'AP' is, but that is hardly the point! That I don't get an 'official' credit on the video or book covers themselves is irritating enough, without having a fanzine editor overlooking such a simple courtesy.

As the actual cover for **The Five Doctors** has been printed so well, unlike some of the black and white video illustrations and numerous Target covers, I fear I was lulled into a false sense of security, believing your printers would do the picture justice. Unfortunately, in my opinion, they have **not**! Despite the fact, I think I'm right in saying (?), that they were reproducing a colour transparency supplied direct from BBC Enterprises, the quality is very poor indeed; not as bad, admittedly, as **The Curse of Fenric** repro on the back of DWB#75, but very poor nonetheless.

If you are incapable of reprinting my work to a satisfactory standard then I would rather you did not print it at all. I neither need nor desire **this** kind of publicity, thank you all the same. The products themselves should be sufficient.

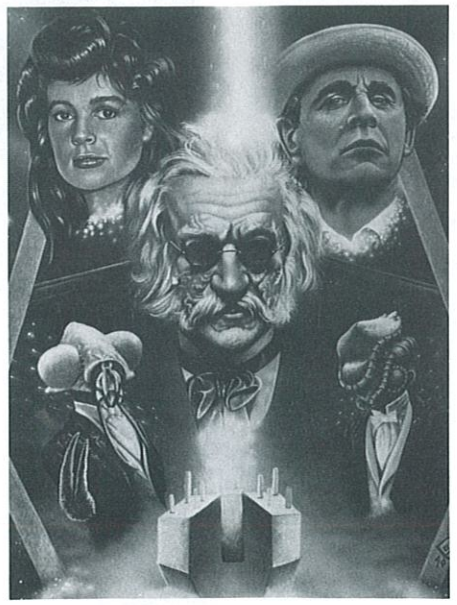
With regards to the letters from Alan Disdale and John Smith in DWB#79 - along with any others that you may have received on the subject of supposed bias - it would appear that these were written as a result of the lamentable plea contained within a so-called "welcome message" (welcome by **whom** I wonder ?) on the back of the auction item list from the abysmal End Of An Era convention on May 19th in Suffolk (my heart goes out to the long-suffering Mrs. Short!). I'm not remotely interested in 'hard luck' stories. If Colin Howard has to resort to these pathetic tactics in order to gain some sort of support - though still, it would seem, only from his friends! - then he clearly has no stature whatsoever and is worthy of nothing short of derision and contempt.

I do not see why I should be condemned simply because, unlike this long-haired oaf, I have not made failure a habit of mine. On the occasions where I feel I have 'failed' (to whatever extent), I blame no one but myself. I ask no favours of Fandom; I never have. Nor do I believe I 'deserve' any as such. What I have achieved I have done entirely on my own, based on my reliability, skill, powers of persuasion and/or co-operation, aptitude and self-promotion. I would be the first to say that I am not a humble or a modest person. Only hypocrites are humble and modesty is a characteristic best-suited to the incompetant. I can't afford to be altruistic.

It saddens me that there are, always have been and no doubt always will be within Fandom a large number of people who are all too eager to accept their own unlimited ignorance as an index upon which to judge others, and their own inpenetrable conceit as a criterion of any imaginative or creative work.

ED: It is understandable that as an artist Alister ahould be concerned about how and where his paintings for his BBC ***Who*** *video covers are used. Nonetheless we should point out that BBC Enterprises commissioned him to produce these works, and since they elected to provide us with transparencies for publicity purposes, then it is out of his hands how we decide to use them. The fact that we do inform him before publishing any of his work, and voluntarily pay him periodically as a gesture of our goodwill for doing so, goes beyond even what is considered "courteous". As for the reproduction of 'The Five Doctors', everyone I have spoken to prefer it A4 as opposed to being cluttered up on a video cover, and agree that the reproduction is* ***sharper****! Alister should be reminded that he is paid to paint, least of all edit* ***DWB****!*

Regarding his latest comments concerning Colin Howard, most readers would agree they don't deserve to see print, but to quote Alister's conditions for ***DWB*** *publishing his letter; "It* ***must*** *be done in its entirety - or not at all". Maybe Colin would like the opportunity to reply in these pages? As it is we were surprised and pleased to receive this piece of artwork from Colin based on* ***Ghost Light*** *which clearly demonstrates a vast improvement in his style and a stunning use of colour (hopefully it will be reproduced full-size and in colour somewhere soon). At this rate, it could soon well be a case of move over Pearson!!*



Roger Spence, Bucks (27-7-90)

Just a few words about Alister Pearson Bulletin #80. I must complain about the terrible 'space filling' interviews, photos, STNG plots and other non-Pearson material. There wasn't one single photo of Alister, although his artwork did grace the back cover. To add insult to injury, he was only mentioned **once!**

Come on, Gary, never mind all this **Doctor Who,** STNG fantasy stuff; get back to the basics that we all want to see - **Alister Pearson himself!** I would suggest that each issue contain at least one controversial interview with Alister, together with pin-up photos of our hero (with or without the red shades), 'Memory Cheats' reviews of his early black and white drawings, and reports of the forthcoming 'Pearsonicon'.

Finally, I wonder how many fans of 'the good Pearson' remember the wonderful tribute he paid to Richard Thomas by including 'RT' in the painting for **An Unearthly Child**? Well, he didn't stop there. Having phoned Beeb Ent with his proposals, he heard their favourable reply with his **ear.** Therefore, as a tribute to his ear, he has cleverly included it in the artwork for **Ghost Light,** just to the left of Sophie's head!

PS: If you don't stop this Pearson hiatus, I will be forced to write to The Sun proposing a 'Campaign to Reinstate Alister Pearson', or C.R.A.P. for short.

FIVE DOCTORS SPECTACULAR

John Papadatos, Vic.Australia (25-7-90)

I've just received DWB#80 in the post and, to my utter delight, was greeted to no less than a **Five Doctors** spectacular on both front and back covers! To say I was pleased on your selection of posters would be an understatement.

The most remarkable news in the issue was of course the **Curse of Fenric** release. Excellent move, BBC Enterprises. At last some inventive initiative from a company that had the gall to release **The Brain of Morbius** in a horrifically butchered form a few years ago, only to realise their mistake and, quite outrageously, make another small fortune from the same people who bought the original. And this is the same company (who will no doubt ne praised for their **Fenric** decision for months on end, and quite rightly so - it **is** a brave decision) that sent Ian Beard (letters, DWB#80) that second patronising sentence (it could hardly be called a **letter**!). What has happened to good old fashioned manners and honesty ? No doubt gone out of the door when the money started rolling in. I think Enterprises should at least have admitted to their original error.

Finally, I must congratulate you on the superb **The Power of the Daleks Photo-novel.** It was excellent. The huge quantity of photographs that were displayed added such a life-like quality to Whitaker's excellent script that it was almost like watching the six episodes on television. Almost, but not quite. It's a shame that the story was destroyed as your Photonovel positively demonstrates its many qualities. It's a great shame we 'younger' fans will never get a chance to see Patrick Troughton's debut story, but then, we do have the Photonovel to enjoy again and again.

THE CURSE OF BBC VIDEO

G.Smith, Glasgow (24-7-90)

I was somewhat dismayed after having read the "terrific **Who** news" (contents, DWB#80).

Firstly, **The Curse of Fenric** video release. Was it deliberate of the BBC to only screen a four-parter in order to con the public for the "extended" version on video ? (Maybe even two tapes at £19.99!).

Alright, so Season 26 was of a marginally better standard than of late, but I'm sure there are countless other fans who would rather see some more "classic" stories released like **Genesis of the Daleks, The Daemons, The Seeds of Doom,** etc, etc. - all made **before** the video era.

Secondly, the "B S B **Doctor Who** Weekend Extravaganza". This makes me angry and somewhat sick, to say the least, due to the fact that the BBC cannot recognise its own **heritage** and would rather sell to competitors than rescreen out-of-time **Whos.**

I may sound a gripe, but not everyone can afford a squariel and parts at £400 a go, or even £9.99 (£19.99 ?) come to that!

DUBIOUS MOTIVES

Daniel O'Mahony, Hants (1-8-90)

DWB#80, hmm...hot on the heels of the restored Lawrence Of Arabia comes the restored **The Curse of Fenric.** A cause for celebration ? I think not. In fact I suspect that BBC Enterprises' motives are highly dubious, and the finished product has the potential to be the biggest video disaster since Video Gems released **Robin of Sherwood** II.

Of course, a lot of good things could come out of the tape. The missing material will be restored (most of it, anyway), and there is ample opportunity to correct some of the original transmission's faults. For example, in a recent interview in DWM, the visual FX crew were bemoaning the loss of their effects under the glare of the video effects, which could be rectified. The cliffhangers could also do with a little re-editing. Part two, for example, should end with the Haemovores wading out of the sea. Part three should end on the shot of the possessed Judson, not on the features of Sylvester McCoy. And how about a complete rethink of the original cliffhanger which was a damp squib? Let's see the episode end with the shot of the dead Russian's eyes opening. Pardon me for straying into the realms of fanciful thinking.

That's all well and good, but has it not been speculated that **The Curse of Fenric**'s success lay with its tight editing and the ditching of all the surplus material ? The restoration could destroy the story's entire dramatic impetus (which was never that great on TV anyway). Similarly, although it would be defying the object of the tape to cut any of the new material beyond the two scenes mentioned by Nick Mallett, how do we know that the BBC won't have its wicked way with the transmitted material? Worse still, it could be spliced together, and that would be a disaster.

I suspect that BBC Enterprises are just on an extended money-grabbing spree with this tape. Why the extended **The Curse of Fenric** ? Why not the extended **Silver Nemesis** (God forbid) ? And why, in an era when the BBC have gone wild over black and white **Who,** are we getting a McCoy release ? Because **The Curse of Fenric** is popular with the fans. But it's transmission was so recent that 99% of VCR-owning fans will have taped it off-air. But no-one will have off-air recordings with the cut material, so let's restore it and...**bingo**! As Mark Ayres said, it will become the one item of merchandise that "every fan...will want a copy of".

I can't help thinking that if **Ghost Light** had topped the season polls (as, I might add, it deserved to do), we'd now be getting the extended **Ghost Light** video, which, on the whole, would be a much better thing.

Finally, much as I found the **Who** novels writers guide informative, I was unnerved by the proposals for the covers. Why the new logo and McCoy grinning at us from every cover ? The two things guaranteed to put off the potential target audience I should have thought.

UNWORTHY OF DIAMOND LOGO

Michael Henderson, Lancashire (2-8-90)

I can't say that **The Curse of Fenric** on video is actually good news to me, whether there's extra footage in it or not. I might have tolerated one of the better Davison tales, or even squirmed through a 22nd Season Colin Baker, but I consider **Fenric** to be unworthy of bearing the old diamond logo which it's case will most likely sport.

Something I would dearly love to see, however, is the re-release of all the current **Doctor Who** videos in episodic form, providing BBC Video would continue to bring out new releases as well (and wouldn't put **Seeds of Death** and **Talons of Weng Chiang** on two tapes!). No offence intended to Ian Beard (and I know it's not what he's getting at), but the cuts in **An Unearthly Child** and **The Daleks** hardly worry me at all - at least they're in serial form. What grieves me more is the harm done to classics like **Day of the Daleks** at their cliffhangers, or the senseless cutting of **Pyramids of Mars,** etc.

How about BBC Video releasing 1979's **Destiny of the Daleks,** a much-maligned story which I consider to be highly enjoyable and an all round classic. Apart from the obvious assets of magical titles, music and Tom Baker, as wonderful as ever, Terry Nations's easy-to-follow script moves along at a good pace and the cliffhangers to episodes two and three are particularly effective, and the story ends with the destruction of the Daleks, flames shooting high in one of the most spectacular (but not over-the-top) Dalek destruction sequences seen in the show's history. Davros and the Daleks themselves are portrayed more impressively than in any of their subsequent appearances. Roy Skelton is, as ever, on top form with the Dalek voices, with David Gooderson excelling as Davros - in fact he only seems second best in the part because Michael Wisher was **so** good! It's also nice to see the chair and accessories recreated almost exactly to those in **Genesis.**

Since **Destiny,** Daleks and Dalek stories alike have generally mirrored the gradual decline of **Doctor Who** during the 80's. For example, the change in appearance and manner of Davros from **Resurrection** onwards is unbelievable! This is a great pity since this now over-used character was once a brilliant creation.

COMPLETISTS OR CRANKS ?

Gary Clyde, London NW1 (25-7-90)

Thanks for DWB#80, your best in ages. The news page alone made the cover price worthwhile.

Congratulations to B S B for pulling off probably the biggest coup in **Doctor Who's** history, particularly with the showing of odd episodes from incomplete stories. With some thirty hours or so of non-stop stories I think BBC Video will be the losers. As Ian Beard suggests, people will **not** pay £20 for a two-tape set when you can record **The Dalek Invasion of Earth** off B S B at £3 a copy every bit as good as the official one (once the ads have been edited out!). Similarly, they will lose £20 again when **The Web Planet** is released.

Ian Beard has a legitimate point concerning 'unedited' BBC releases, but whilst I sympathise to a degree, kicking up a fuss about the loss of two 'fade to black' sequences in an episode of **The Daleks** will only earn us the label of 'cranks'. BBC Video are a commercial business, aiming primarily for the general public rather than the fans, so we should at least be grateful that they **do** listen to what we want - David Jackson's promise of future news in **DWB** is proof enough.

POMPOUS LUNATICS

Terry Findon, Milton Keynes (27-7-90)

Shocking! DWB is getting a little desperate for material these days. Not only do we have the prospect of letters pages and news columns filled with reactions to what its own fans call two seasons of **STNG** drivel, but #80 seems to have been invaded by pompous lunatics. I'm afraid Ian Beard's rantings to BBC Enterprises smack of that old **Star Wars** line, "Who is more foolish, the fool or the fool who follows him ?" OK, the dastardly fiends say "unedited" on their packaging, but Mr Beard has fallen into the very trap he identified. The Beeb laugh all the way to the bank by feeding on the gullibility of 'loadsamoney' characters who take themselves and the relatively crap TV they worship far too seriously. I mean, why waste money on paper and a stamp with complaints about "fade to black" and tiny captions ?

Of course, I have to admit to being a fellow fool here. I myself took my copy of **The Mind Robber** back ten times because I kept noticing 2mm flickers in the top left-hand of my screen. So angry was I that the Queen and the Prime Minister have received 200 letters of protest, and I may chain myself to the railings of Broadcasting House, I can tell you! Marketing men give us the great capitalist choice; that of ultimately not yielding to purchasing overpriced rubbish.

WHO'S KIDDING WHO ?

Richard Bignell, Kent (24-7-90)

I've observed, with interest, the comments in **DWB** over recent months concerning the pricing by BBC Video of their twin-tape sets and whether these really constitute value for money. Having just seen the latest BBC Video release for sale, I find it staggeringly difficult to understand what their policies really are about how tapes are to be packaged.

The 'latest' release in question being Michael Palin's superb Around The World In Eighty Days - itself a twin set retailing at the familiar £19.99 tag. What does come as a surprise is when you compare the running times of these tapes with a similar **Doctor Who** twin-set, for example **The Dalek Invasion of Earth,** the tapes of which run for a total of 76 mins and 74 mins respectively. Around The World has tape one lasting **172 minutes** and tape two six minutes shorter at **164 minutes!**

Just a single **one** of these tapes would comfortably contain a seven-parter (say **Inferno**) and yet, for the same price, we're offered only six episodes!

Tell me, who's kidding who ?!

David Brider, Essex (18-7-90)

>

Why is it that BBC Video, despite all their promises to the contrary, still see fit to make cuts from the **Doctor Who** releases ? It may be a bit pedantic to complain about the exact nature of the cuts (the 'Next Episode' caption on the final episode, for example), and I certainly find it hard to believe Nick Cooper's claim (in DWB#78) that some fans have replaced BBC Video versions of cut episodes with intact B S B transmissions, but it does seem a bit strange that they should even **bother** to make the cuts. I don't know much about the mechanics of tape duplication, etc, but I would have thought that it takes more time (and, more importantantly to Enterprises, **money**) to make cuts than to simply market a complete print of the episode in question. Still, I suppose we can be grateful that the wholesale butchering of the **Doctor Who** range seems to have been stopped.

BBC Video will insist, though, on putting out any story of six episodes or more duration spread over a two-tape set, and charging £19.99 for it. The nearest comparisons that I have seen to this are various releases in the BBC Classics range, such as Jane Eyre and Paul Stone's recent releases **The Box of Delights** and **The Lion, The Witch and The Wardrobe.** The two tapes comprising the Jane Eyre set, however, are both approximately 120 minutes long and sell for £19.99. On the other extreme, **Box** and **Lion** sell for £14.99, with the tapes lasting about 80 minutes on each. Whichever way you look at it, **Doctor Who** fans are being fleeced, since the tapes are of a shorter duration but a higher price!

Any story of seven episodes or less can fit quite comfortably onto a three-hour tape.

"80's WHO STORIES WILL BE FORGOTTEN"

Mark Saunders, Isle of Wight (2-7-90)

In reply to Andrew Moysey in DWB#78, I don't deny that the 1980s had **some** "better aspects", but, with the exceptions of **The Caves of Androzani, Logopolis** and a few others, the stories were not well-rounded, strong productions. Most of the 1980s stories, overall, were "embarrassing mistakes", not badly-produced but weakly-produced and lacking that long-standing **Doctor Who** 'mood'. We discovered, for the first time, that **Doctor Who** wasn't totally flexible after all - you couldn't put out **anything** under the **Doctor Who** banner and rely on it to work. The programme did not "change with the times", it changed for the sake of it, partly, I would suspect, because Nathan-Turner wanted to produce it in a uniquely JNT way to ensure his mark on it. It didn't work. A few people can't see that yet, but I do believe in retrospect that the 1980s will become largely forgotten (whether or not any new **Who** appears) in favour of the universally-applauded '60s and '70s.

Michael Dennis, Derby (12-7-90)

My recent letter in DWB#78 criticising the latest production techniques on **Doctor Who** seems to have annoyed a few people, especially in relation to ratings and their effect on the programme; a small element of my letter **far** too heavily dwelt upon.

Yes, I admit, I should have acknowledged the appalling lack of publicity in the lead up to Season 26, however, the main brunt of my letter dealt with recent script writers and Andrew Cartmel's sloppy attitude towards his job. The ratings comment was but a throwaway line.

I certainly don't mind people watching stories over and over again; what I'm against is **having** to watch them repeatedly in the hope of **understanding** them! I also questioned the statement that the casual viewer doesn't care what he's watching, as long as it looks good, thus the high ratings for **Silver Nemesis.** If we must get into the ratings debate, let's not forget that one of the highest-rated **Doctor Who** episodes is **The Deadly Assassin** 3, certainly not an example of a "garbled mess".

It is possible to make a good **Doctor Who** story that can be enjoyed and appreciated by casual viewer and fan alike; it just takes a little bit of effort and, as recent years have shown, it takes a bit too **much** effort.

Christopher Nield's view that "holes in the script **don't** matter if the story itself is sufficient compensation" is an odd one. I presume he means that if the rest of the production is good (ie. sets, costumes, etc.) then the plot itself can afford to get a bit lost. Taking this to its logical conclusion, Christopher would be happy if the actors were given shopping lists to learn, so long as they were dressed in authentic costumes with impressive looking sets. I can't understand this hostile reaction against wanting a return to good drama, and how anyone can be happy with the programme today is quite beyond me.

Robert Bradley, N.S.W.Australia (13-7-90)

Bravo Daniel O'Mahoney (letters, DWB#78), you have hit the nail right on the head! Peter Linford's article Time To Die ? (ref:DWB#76) was a lot of pessimistic and defeatest rubbish that should never have been written by anyone who calls themself a **Doctor Who** fan. How he could use the argument that the "un-80's" nature of the programme is a justification for its cancellation is completely beyond me. Quite the opposite, I agree with Daniel that the show's complete lack of cynical, negative values that made the '80s such a depressing decade to live in should be applauded as the **only** justification needed for its indefinite continuation, no matter **how** bad the ratings get!

"TOM UNSUITABLE FOR MOVIE DOCTOR"

Ian Wheeler, Cumbria (11-6-90)

I am writing to strongly disagree with Greg White's suggestion in DWB#78 that Tom Baker should be cast as the movie Doctor. Tom Baker is **not** a big name anymore. Sylvester McCoy currently has a far higher profile both as an actor and a celebrity (e.g. You Bet! and S O S Star Awards on TV, Temptation on stage and, on radio, Studio 3). Casting Tom would be like saying that the last three Doctors have been inferior. He would certainly not be as popular as if he had only appeared in 12 stories and 42 episodes. I would also argue that Pertwee and Davison's portrayals are as well-remembered by the public as his.

I have nothing against Tom Baker but if, as I believe should be the case, that a TV Doctor is to be cast in the film, it **must** be the current (and best!) Doctor, McCoy!

THE WONDERFUL WIZARD OF GALLIFREY

Paul Lang, Glasgow (1-8-90)

I've just had a thought. I've recently noticed several fanzines trying to tie-in the recent **Doctor Who** series with other genre such as Tin-Tin and American comic-book heroes. Here's an interesting one: The Wizard of Oz!

I thought of this when I was looking through a fanzine called The Key, and I came across some artwork depicting Ace as Dorothy. Ace's real name, of course, is Dorothy. Dorothy in the book and film was transported by a whirlwind to the faraway and mystical land of Oz, far away from the evil Ms. Gulch (or something like that anyway), where she found herself meeting up with a scarecrow, a cowardly lion and a tin man. There she also met a wizard who promised to get her home.

Ace was pretty unhappy living in Perivale, until she too was whipped up by a storm and carried off to a faraway land. There, she met a wacky "professor" who promised to get her home and also came across some tin men **(Silver Nemesis)**, some big cats **(Survival)**, all accompanied by a guy who was a scarecrow in a previous incarnation!! She even met up with a witch **(Battlefield).** Both the Dorothys ended up home - the Oz version stayed put until the sequel several years later, and the Iceworld version discovered there was "no place like home" and very wisely got out of there again as swiftly as her magic Docs would carry her.

NEXT GENERATION / WHO COMPARISONS

Neil Hunter, Chester (28-7-90)

I was a bit disappointed to see the **Star Trek: The Next Generation** episode guide drawing to a close in DWB#80. It is a great pity that the proposed Spock story never reached our screens, since I think the idea of two Spocks as captains orbiting the planet housing the Guardian of Forever is very interesting. For the most part, I was struck between the **STNG** episode **Transfigurations** and the **Doctor Who** story **The Mutants.** The premises and conclusions of both stories were identical, although in the **STNG** episode the mutation effect was replaced by anomalous behaviour. I get the impression that there is a Jon Pertwee fan in the production office since I believe that, in a more recent episode, one of the characters on the Enterprise delivered the line "Reverse the polarity of the neutron flow". I also gather that similar homage was paid to the 'flux capacitor' from Spielberg's Back To The Future trilogy. I get a good feeling when two of my favourite programmes dovetail so well. Bearing this in mind, maybe BBC Video should release **The Mutants** after all ?

I have just watched the first episode of the television series of **Friday the 13th,** and I have to admit that I am just a bit disappointed. After all, how can this be a legitimate spin-off if Jason isn't present ? Besides which it is just one cliché after the next. A great pity.

Contrary to the article in DWB#78, **The Omen** is about to be turned into a television series, apparently, and **not** a further film, though after **Friday the 13th** I will be reluctant to want to see it.

I notice that the Godzilla series if also continuing on Channel 4. I sat through the last 20 minutes of Godzilla Versus Megalon and I was rooting for the Megalon! I thought that Channel 4 was an artistic channel ? What on earth is Michael Grade doing to the poor thing ?!

Lyn Davies, Halifax (22-7-90)

I would just like to add a few words to the debate as to whether detailed synopses should appear in DWB of programmes which have yet to be seen in our country, such as **Star Trek: The Next Generation.**

The first point is an obvious one: it is down to the reader to decide whether to read on. If they'd rather wait until 1992 or whenever to find out about Season Three's stories all they have to do is **not** read the article. I must admit that it is, personally, compelling reading, and despite knowing the details of each story the mystery is still there. Reading the synopses only makes me want to see the stories sooner! I have seen four of the third series episodes and there was far, far more in all those stories than appeared in Kathleen Toth's synopses, detailed and well written though they are. In other words there is a lot of detail within each story which Kathleen couldn't possibly divulge in half a column of A4 (no matter how small the type!).

FAULTY 'NEW AVENGERS' BATCH

Allen Dace, Surrey (22-7-90)

I read with some surprise Richard Fitzgerald's video review of **The New Avengers** tape **Target/Faces** (DWB#80). This was simply because the "appalling piece of editing" in the episode **Faces** just isn't there on my copy which, incidentally, was purchased on its first release and was duplicated on 21/9/89 acording to the code which appears after both episodes.

ED: We are still awaiting an explanation from Channel 5 Video as to why, as you corectly point out, some of the tapes are butchered whereas others are complete, and Richard, of course, reviewed the ***cut*** *version!*

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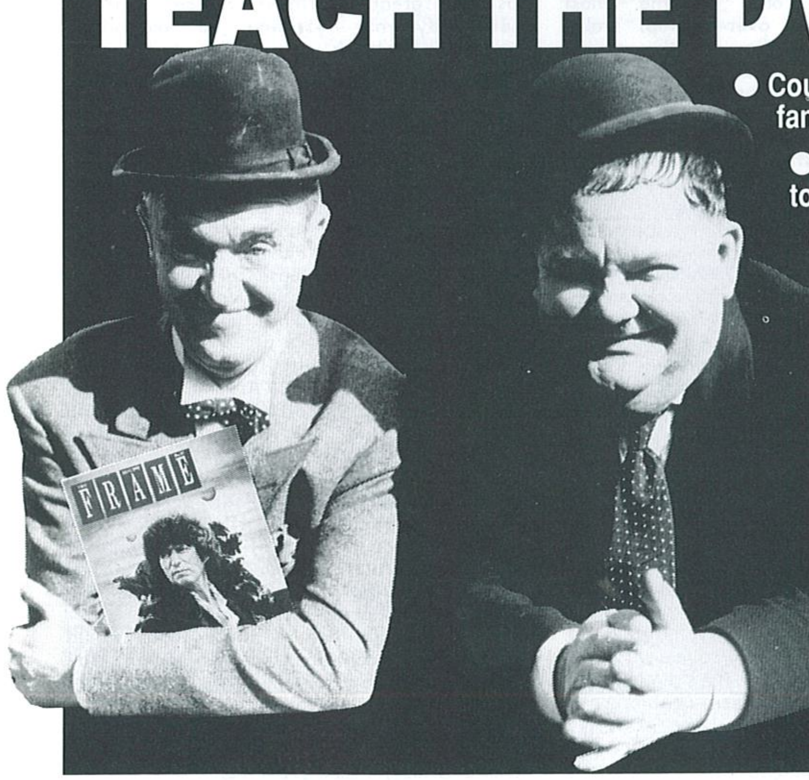

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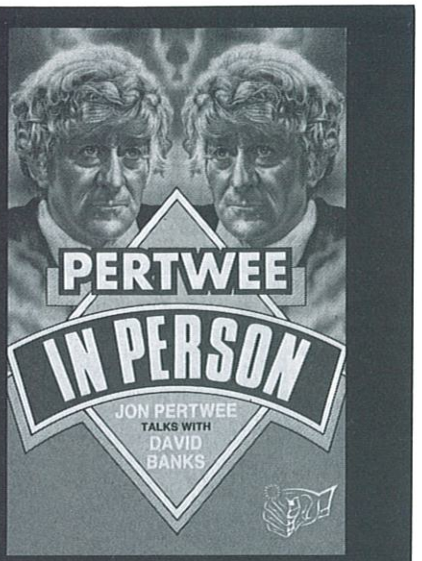


FOLLOWING new discoveries on the Planet Terra by ArcHivist Hegalia, it is now possible to uncover hitherto little known histories of two humanoids of whom it is known played vital rôles in the Cyber-wars. The first is the being known as David Banks, an agent of the Cybermen and a known collaborator during the infamous Silver Fist years of the '80s and '90s. The interesting and revealing facet of Document 11 is an apparent rendezvous with a fellow Cyber-agent whose Terran cover (it would seem) was 'Jon Pertwee'.

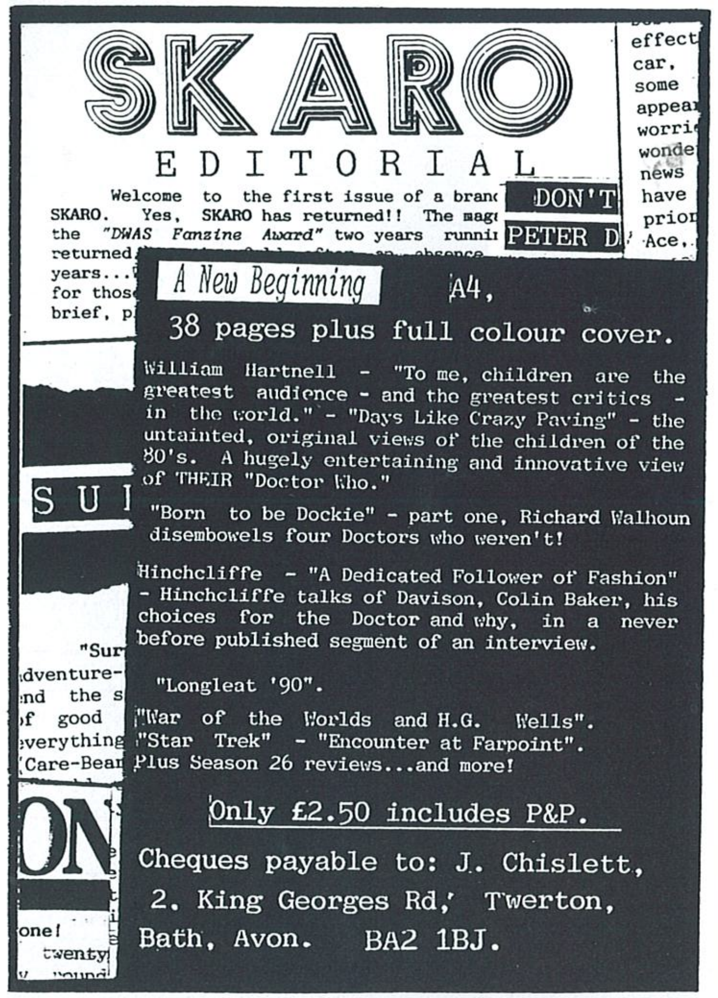
From the artist's impression on the cover of the document, Jon Pertwee was in the latter stages of his Terran life cycle when the document was completed somewhere on the satellite Putney (no data available). Computer analysis suggests that the agent Banks' mission was to interrogate Pertwee in an attempt to find the truth behind a key discovery he made entitled "a thousand voices" of which he was the master. No force was used - electrodes were not in evidence during the encounter - and Cybermen are mentioned only briefly in this document (this is in direct contrast to Documents 1-10).

Most of the replies recorded by this document are predictable; only occasionally does the computer register irregularities. One such incident involves the justification of agent Pertwee in not "signing autographs" on tour. This is an early Terran term which involves marking of scripture with identification symbols and the response would suggest agent Pertwee was severely opposed to this ritual, and his life cycle readings support the view that he was not in possession of attributes necessary for the completion of this task. Further investigation is requested on the organisation 'UNIT'; agent Pertwee recalls that he was head of this group until his association with an opposing faction (codename 'Gummidge'). Little is known of this strange group, except that agent Pertwee became a loyal and devout follower of this cult organisation and eventually to the second in command to 'Arnt Salleé' (cheif war tactician).

Further revelations are forbidden on an open channel. A full account of Document 11 can be given when in possession of the correct security pass. Agent Banks is known to have survived this period and Farosia reports that he was eventually disgraced from the Cyber-ranks for his involvement with guru Pan-Tom-Ime.

Document 11 is recommended for fellow ArcHivists. Report by ArcHivist Cope ends.

PERTWEE IN PERSON is available from Who Dares at £5.99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HAD MARC PLATT's extraordinary Season 26 story been allocated an extra ten minutes of screen time by chance of some agreeable BBC whim, then I am sure it would have given 'The Curse of Fenric' a run for its money in the season polls. And all would have been made clear...

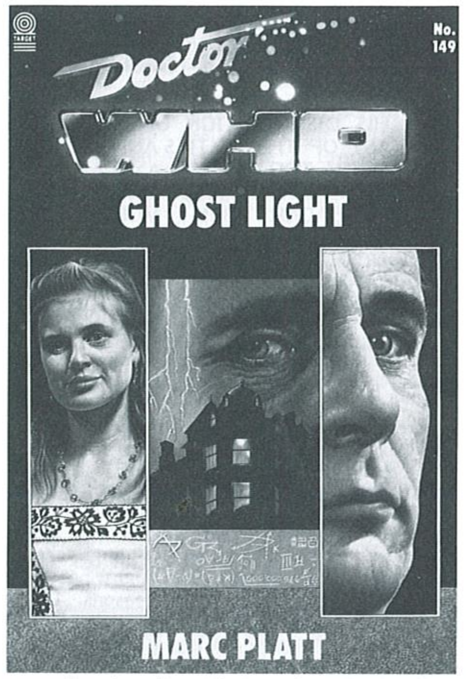
I would say "clearer" because, like few **Doctor Who** stories that I can recall, understanding **Ghost Light** separates the men from the boys. Since my lengthy review of the televised version (ref: DWB#72), my reactions to the story have simply consolidated themselves into reasoned opinion. Other, less favourable, reviews only strengthen my resolve: the reasons others have for denegrating the story coincide with my reasons for liking it so much. So, what follows is an unashamedly opinionated book review!

RESTORED MATERIAL

Platt's book reinstates the few minutes that fell foul of the stopwatch-wielding editor. The majority of the restored material consists of a line here or there; especially important when you have strived to make every line matter, as Platt evidently did for his debut script. These can be as important as a whole scene of a lesser writer's work. Apart from the odd pruned line and occasionally prematurely terminated speech, a few scenes of relatively minor importance are restored; ones which add clarity to the story, continuing to establish a plot already rich in detail.

Where there is most scope for improvement in the transition between screen and page is in the fleshing out of characters, and Marc Platt exceeds here with the inhabitants of Gabriel Chase. You cannot place enough emphasis on character in **Doctor Who,** as long as it is not detrimental to other elements of the production. Character is what makes a good story work; character motivates people, and without believable motivation we cannot identify with people, or join them in their aspirations. All the characters in **Ghost Light** are enriched by Platt's novel. We gain new insights into all their lives, even into Nimrod who previously appeared to be very shallow. The Reverend Ernest Matthews becomes a fanatical puritan, to the point of masochism: "It was sweltering, but he could not loosen his dog collar, a fact in which he rejoiced." Platt places further emphasis on Matthews' determination. He "sets off again with all the committed zeal of a missionary standing on the heathen shore." Matthews, who perhaps benefits most from Platt's character expansion, is given several extra dimensions: "He found himself short of change and reluctantly had to give the driver a whole shilling." Matthews also has rather dubious designs on the fair Gwendoline. His overtly parental "let me take you away from this wicked place" is at odds with some of his thoughts expressed in the book. Could there be a hint of sexual repression here ? Is Matthews as corrupt as Josiah ? Before Matthews is greeted by Gwendoline his eyes fall upon a photograph of the lady he had glimpsed in Josiah's box at the opera. He sees "a young girl whose large, haunted eyes gazed from the sepia print - eyes which he knew to be the colour of sapphire."

DELIGHTFULLY SURREAL



Redvers' confused thoughts are expressed through a couple of delightfully surreal journal entries, as he struggles to interpret the interior of the house by translating its fixtures as flora and fauna. Redvers is still a confused and confusing character: we're never quite sure which side of madness he is treading at any given time, but this unpredicatability is amusingly endearing. Perhaps unintentionally, but nonetheless significantly, Redvers' line, "Poor Redvers... he went quite mad you know" is now "You know they had to lock him away", which again questions his lack of sanity.

Nimrod has been expanded in quite an interesting way. What may have earlier been interpreted as blind faith in both Josiah and his god is now open to reinterpretation due to the addition of a couple of important new scenes (his resignation from Josiah's employ, and his realization that Light threatens not only his own life but, ipso facto, the thoughts, race memories and histories of the tribe of which he is the only surviving member. Platt also explains the significance of the cave bear's tooth, an icon handled here more subtly than in the dramatically correct TV version.

Control is a character which obviously lost something in the translation from the writer's idea (as represented in the book) to the director. Control is an animal who has evolved into the type of idealized human being represented in her daily copy of The Times only by the end of the story. Well into the third episode, Control is still on the way to becoming a humanoid: "Squinting cross-eyed down her snout, she saw that her skin was turning pale and pink. Her nose was less squat and was no longer cold and wet to touch." Not a talented actress's idea of a good rôle, so perhaps Control was evolved rather quicker than Platt intended. The rapid progression into "Ladylike" is accomplished during another new scene, as Ace gives her an etiquette book to assimilate.

Light encompasses a new, vicious streak not overtly emphasised in the TV version, again because scenes were trimmed to keep the running time in check. In a scene that would have been difficult to accomplish, Light, still unconvinced that the planet he is on is an evolved Earth, goes on an out-of-body lightning tour of the planet to observe just how much new work will need to be done to update his catalogue: "With disgust, it whispered 'It's still changing. Seething with life! Every plane and crevice crawls with it! It's never ceased changing, evolving. But I still know the stench of its overripe, infested carcass. This is Earth. And it has seen its last day!'"

DETAILED ACCOUNT OF ACE's FIRST VISIT

Ace's character, already expanded in the original version, is given a little more background, including "There in the shadows, it was watching her; the core of the rotting rot in rotten Perivale. This is where it all started to go wrong. Families and mums and mum's fancy man." There is also a detailed account of her first visit to the house and a strengthening of her interaction with other characters. Her love/hate relationship with the Doctor is explored a little more, too. It is obvious that Marc Platt knows **Doctor Who** from the inside out. Early in the book there is a beautiful examination as to what motivates the Doctor which - even if you don't sympathise - it's nice to know that there is someone who has taken the trouble to think about it!

Some characters require little expansion. Josiah is given the opportunity to be a little more menacing and to give a few more instructions, but little else. MacKenzie has nothing new of any significance. Gwendoline and Mrs Pritchard are as they appear on television; the mental blocks employed by Josiah doubtless restricting any original thought! Mrs Grace, the daytime housekeeper - a character Platt borrowed from another ghost story - is given little new to do, but is advanced slightly.

Many of the story's tiny loopholes are plugged by new information in the book - one suspects that they weren't in the script, but cut. For examples, Platt reveals why Redvers is loose in the house, and how Josiah knew that he had uninvited guests.

The book is a generous 160 pages long, an unhurried length for this detailed three-part story. Each page runs to 39 lines, making the manuscript approximately 45,000 words long. Episode one is afforded over 70 pages, the second and third about 40 each. The book bubbles with wit and humour, exemplified by the chapter headings ('Ace's Adventures Underground', for example, a twist on the title Lewis Carroll originally gave to Alice In Wonderland, and 'Beautiful Soup' comes from the Mock Turtles song in the same book).

TANTALISING FACTS

Throughout the book are scattered tantalising facts (Gabriel Chase's parish being headed by the Reverend C J Hughes, and Control's book 'Etiquette for the Modern Lady' by S A Mayhew-Archer, a well-known radio producer ?).

Finally, Alister Pearson has excelled himself with his stunning artwork. Cover design has long hampered the **Doctor Who** books, automatically relegating them to the sub-**Star Trek** division. Pearson's moody and atmospheric cover should make the book look terrific...if only they'd get rid of that bloody awful logo (and, Alister, **stop** putting other people's initials into your artwork. It's not big, and it's certainly not clever!).

Platt's book joins the top dozen or so of truly great **Doctor Who** books. If you were enamoured with the story to begin with it'll probably make your top three, if not, then it should still make your top ten. It even rises head and shoulders above the excellent **Remembrance of the Daleks** because, fundamentally, **Ghost Light** is a much better story. Buy and enjoy!

JULIAN KNOTT

JOHN GAU

AS A GRAPHICS STUDENT RESEARCHING FOR HIS DISSERTATION ON TELEVISION FANTASY OF THE SIXTIES AND WHETHER TELEVISION TODAY DISPLAYS AS MUCH CREATIVITY AS THESE PROGRAMMES, DWB READER BEN MORRIS WAS RECENTLY FORTUNATE ENOUGH TO CONDUCT AN INTERVIEW WITH BSB's DIRECTOR OF PROGRAMMES, JOHN GAU, WHICH PROVIDES A FASCINATING INSIGHT INTO THE SATELLITE COMPANY's FAITH IN THE GENRE...

BEN MORRIS: Why was it felt that a vast proportion of the Galaxy Channel should be devoted to showing classic British programmes ?

JOHN GAU: Our view is that there is a market out there, an appetite by a lot of people, for classic British programmes. Now curiously enough, because of an agreement between the BBC and ITV with Equity, it is quite difficult for them to run anything more than a few old shows a year. The BBC, for instance, has an agreement which allows them to run about 150 hours between both their channels of programmes that are older than three years, so they can't run as much as they would like. When they **do** run them, like with Monty Python or Dad's Army, they are getting marvellous audiences, so clearly there **is** an appetite. Now, we've got a different agreement with Equity which allows us to run a lot of these things if we want to, which we buy from the BBC. The figures show that good, classic drama and particularly comedy is a thing that people want to look at, and that's what we're doing.

The terrestrial channels lead us to believe that the public has an aversion to repeats. Would you agree ?

Well, there are two reasons. First of all, if you've only got four channels, you have to be fairly cautious about what you repeat because when people look at a programme quite a lot see it. And if you go back quite soon afterwards and repeat it again, an awful lot of people will have seen it already. Therefore, although some people are glad to see it again, there are a lot of people who are not. And because there are only four channels there is much less choice for them to go to when confronted with a repeat. They've only got three other choices and two of them may well be minority channels, so there's not a lot of choice; and when there's not a lot of choice, repeating is clearly a problem.

When you're talking about four terrestrial channels and five BSB channels (already you're talking about nine channels), repeating is not so much of a problem because, if you don't want the programme, you've got another eight channels to look to. As soon as you expand the choice, repeating shouldn't be a problem because there's something somewhere else for people to go to.

The second thing (and the more positive side of this) is that when you've got, in our case five channels (and if you add the four terrestrial channels), it is actually physically difficult to get to see what you want. There's **too much** choice ! Therefore repeats, far from being a disadvantage, are actually needed. And I'll give you a particular example to do with out subscription channel (which is our movie channel). If you have Fatal Attraction, which is a very popular movie, or Lethal Weapon (which you know people are going to watch) and you run it once on the subscription channel, then the person who is paying £10 a month and doesn't get to see this is going to be very cross indeed because he might be out; he might be at his daughter's wedding; he might not have set the VCR, all sorts of reasons. He or she will want other occasions to look at this film and doesn't only want one opportunity to watch it, so you need more opportunities. Now an analogy here is the cinema. If you pass one which is showing Pretty Woman, you don't say 'Oh my God, they're showing Pretty Woman twenty times this week!' They are on at different times to suit different lifestyles, different people, etc. And that's when a big range of channels is something that becomes terribly important. You've got to give people opportunities to see your best programmes or most popular programmes without forcing them to video it. Why should they ?

'Doctor Who' has been given a high profile by BSB, even to the extent of having a 'Doctor Who' weekend on September 22/23rd...

(Laughs) Word gets round quickly!

...Why is it felt that 'Doctor Who's' so important, particularly the early episodes of the sixties which are currently being re-run ?

It's not so important. At the moment we run **Doctor Who** twice at a weekend. That's all we do. There are a number of people out there who are, very obviously, gung-ho about **Doctor Who**, so it seemed like a good promotional, marketing opportunity to run a weekend. We know there are a lot of people interested out there. No terrestrial channel could devote a weekend to it, so we're devoting a weekend to it.

Why particularly the black and white episodes, which would surely attract a narrower audience ?

Yes, that's true, although let's not get our knickers in a twist about black and white. What we intended to do, and didn't quite get it going, was to show them all from the beginning. It was clearly interesting to say 'OK, **Doctor Who** from the Start'. When I thought of this idea I didn't realise that there were lots of **Doctor Who**'s that didn't exist any longer and we got muddled. Somebody said you ought to have some colour ones in there but I've gone back on that. I'm going to put it 'From the Start'. There's something nice and definitive about **'Doctor Who** From the Start'.

Why do you think there has been a revival in interest in nostalgic material like these fantasy programmes now, compared to, say, the seventies when a lot of the BBC's archives was destroyed ?

I think in those (pre video) days people did not realise the value of their libraries. I mean, they wouldn't think of doing it now. Perhaps they were looking forward then and we look back a little too often now. It's true that we do appreciate it now and we didn't appreciate it then.

The main question in my dissertation is 'Are today's television programmes as creative and innovative as the fantasy programmes of the sixties' ?

Well, it's interesting to look at those very early **Doctor Whos**. There are not a lot of special effects. It's all shot in the studio in black and white, but it's well acted and well written, and as stories they work quite well. As drama they work very well, often slightly better than the ones now. As fantasy you could argue that they don't. Compare it to something like **Star Wars**: it's quite difficult for a television programme to create that kind of special effects fantasy as the movies do though, if you see something like **Red Dwarf**, they manage to do quite well on the effects, whereas the old **Star Trek** effects look rather thin now don't they ?

I think that the imagination was probably stronger then. The narrative left much more to the imagination. They stand up pretty well although they had much greater technical shortcomings. They just couldn't do the things that they can do now.

A lot of programmes today are very tightly edited and fast-moving. Do you think that, because they are now so fast-moving, we've lost the impact of the actual story and drama and that we're just going for visual effect ?

I would agree with that. I'm not talking about '63 now, but '73 when some of the **Doctor Whos** were pretty strong and kids hid behind the sofa. I can't somehow expect them to do that now.

What about TV in general, not just 'Doctor Who'. Have we lost that straight narrative?

Yes. The stories had to be stronger then to sustain interest because they didn't have many 'props' to support them. I quote **Doctor Who** because it's a good example, but it applies to a lot of other things. **An Unearthly Child**, the first one, all takes place in a studio and it manages to sustain, enormously, the tension in a way that the stories don't so much now, and I do think that we've lost some of our storytelling techniques. Too much has to be driven forward by effects, by fast cutting of tape and all that, and, as a consequence, we do seem to have lost that narrative drive.

Will Galaxy commission new drama or, apart from 'Jupiter Moon', will they all be imported ?

As we become stronger and more successful we certainly will commission new drama, no question about that. We can only do a little at a time. We've got to start getting our income in which we don't get much of at the moment. It'll depend on our success really. It's more expensive to commission drama than it is to buy it in, that's one of the great ironies. You can buy it in comparatively cheaply but it'll cost you a lot of money to make it.

Have you considered showing any other sixties fantasy such as 'The Avengers' of 'Adam Adamant Lives!'?

Yes, we have thought about **The Avengers**, and of course we are showing **The Outer Limits** from America. And we are thinking (although it's not sixties) about **Blake's 7** from the BBC. We're negotiating with them the possibility of buying that.

There needs to be a strand. You don't want to start making Galaxy seem like a wallow in the more fantastical things of the sixties. **Doctor Who** does us very well. I think if we had **Blake's 7** which, at least, is colour and is slightly different, that'll be enough, to be honest. You can have too much of a good thing.

Some people criticise satellite television for encouraging cheap television - quiz shows, chat shows and soap opera. How would you respond to this ?

Well, certainly some of our programmes are cheaper, but most of the programmes that we make - although we make cheaper than ITV and the BBC (because we've got a slightly different way of doing things; we make many of them and we commission them, we don't make them ourselves) - are costly. We don't make them on the cheap. I mean, **Jupiter Moon** is a soap opera that is made to the same standards as Neighbours or any of the others. Our comedy is not done on the cheap - we make it for what it costs. What we don't do is that we don't make us much as the terrestrial channels. We buy a lot, but that's because they have - in the BBC's case - the license fee (which is a monopoly) and ITV has a monopoly of advertising. The money just pours in as far as they're concerned. We don't have that opportunity - we have much less money to work with.

But I would disagree that we make things on the cheap. I don't think that we make things tackily; I like to think that out quiz shows cost as much as their quiz shows. Our daily sport show is done to just as high standards as any of the other channels.

So you wouldn't compare it in any way to some of the American satellite channels which have been criticised ?

No, no. If you look at these programmes (indicates five television screens showing BSB channels), it's difficult to see whether they're ITV, BBC or us. There's a proper documentary: that's a pop station... They are made to a high standard, except we buy more.

Does BSB have a watershed, and if so what restrictions does it work to ?

We have a 9 0'clock watershed on our non-subscription channels, which is exactly like the other terrestrial channels. On our subscription channel we have a slightly different policy because, first of all, it is subscription so people pay to get it and, if they make a positive decision to pay for something, we think that they are entitled to have a slightly more flexible approach. It doesn't come uninvited into the home: if you don't pay for it you don't get it.

And, secondly, we have a thing called a Parental Control mechanism. All the movies are categorised: if you don't want '15' films and above you just programme it in on a remote control and, when a '15' film arrives, up will come a sign saying "This film is subject to parental control".

Did you yourself come from a terrestrial channel to BSB ?

For 17 years I was at the BBC where I started as an Assistant Film Editor and then went on to become a Producer, and finally ran the Department of Current Affairs. After the BBC I then set up an independent production company with my wife to make programmes for Channel 4, BBC and ITV. I ran that for eight years and my wife now runs it, making programmes for BSB apart from anything else. I moved from there to here to become BSB's Director of Programmes.

What form will the 'Doctor Who' Weekend in September take ?

Well, essentially we will be running a whole range of series back to back. We will also have a couple of episodes from lost **Doctor Whos** (there will be a Yeti one, for instance). In between, the whole thing will be hosted by a team from a thing called 31 West (which is our daily entertainment show), and their team will bring in people who know a bit about **Doctor Who**, old **Doctor Whos**, new **Doctor Whos**, assistants, anybody who's been involved, to explore and celebrate the whole **Doctor Who** phenomenon.

Will it put some of your Galaxy viewers off who aren't interested in the show ?

Clearly a lot of people aren't going to watch it, but in our early life (when we don't have many viewers anyway), we can do it without offending many people.

Is it just a one-off exercise ?

Oh, we might do it again, but we've got four other channels anyone not interested can look at. If ITV did it, vroom, they've lost everybody, but we can do it occasionally, not often, only very occasionally. Nobody else does it so it causes a bit of a stir, and out there people wil be saying 'Good heavens, fancy a weekend on **Doctor Who**', so they'll think about BSB a bit!

John Gau, thank you

INTERVIEWED AT BSB's HEADQUARTERS
IN SOUTH LONDON AUGUST 1st, 1990

THE FANZINE 'SNOB FACTOR'

FEW WOULD ARGUE with the fact that Fandom is a far more splintered and divided body than in the days of old.

Back in that uninformed era, when the Radio Times **Doctor Who** cast list was still an essential source of information, fanzines were an integral part of being a fan. It's perhaps true to say that fanzines (and I mean the "true" fanzines here of the A5 photocopied variety) were the first real casualty of the diversification of fandom in the mid-80's. Pro-zines, in their current form at least, never really existed before 1985. Even the better-produced A5 fanzines of that era like Cloister Bell and Skaro (the latter of which has recently been resurrected much to the formula of its present-day counterparts) based their content firmly rooted in the conventions of the photocopied format. Text was still placed above photos in importance, and these zines - with no facade of impartiality - still retained that essential 'fannish' feel because of it. Yes, these publications had passion and character about them!

With the virtual monopoly of the fanzine market in the late 80's, the pro-zines flourished, aided no doubt by the snob factor that had infected fandom causing many fanzine editors armed only with enthusiasm, a typewriter and a bottle of Typpex to fall by the wayside. Fandom was typified now by the bland impartiality of the glossies and the pursuit of money. The fanzines of old - products of the non-profit, let's-have-fun philosophy - fell from favour due to fandom's apparent thirst for the superficial gloss catered for by the pro-zines. These publications, objectively relaying facts untainted by the complexities of personal opinion, owed more - style wise - to books than fanzines, the latter in its most basic form, being the true lifeblood of fandom.

Many zines, some reviled, were very personality based. A barrage of cliquey in-jokes filled the pages and fanzines could invariably be sold on the strength of the names of the contributors alone. It's debatable whether this was a Good Thing or not. The shared band of writers, and the almost incestuous relationships between some of the old A5 zines, added to the illusion of a "Fan hierarchy"; a privileged elite to which the 'ordinary fan' (be there such a creature) could aspire to and, perhaps, with persistence, join. It gave some fans a false goal to achieve and stimulated creativity in many as the means to achieving that goal.

The elitist vision of fandom has since diminished with the fall of the DWAS. They provided a focal point for fandom, and every member was aware of who were **the** ones to know. The DWAS created their own stars through the many fanzines that emanated from their clique. The personality aspect of fandom and the whole illusory stratification system gave fanzines a human face and character, and it also gave the fans a false hierarchal ladder to climb.

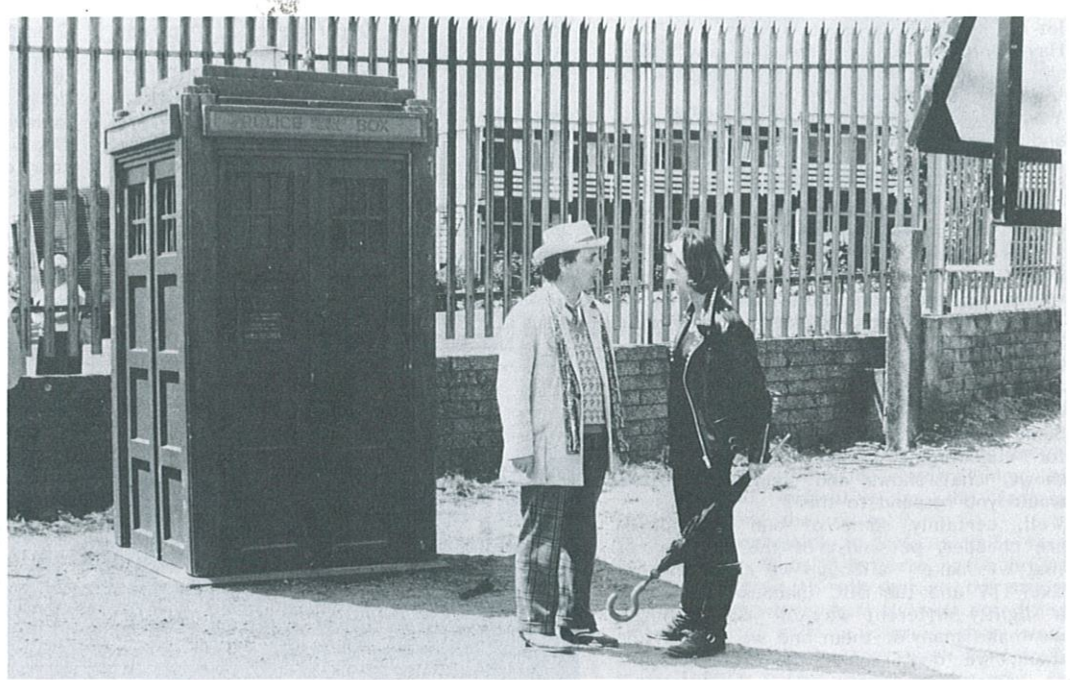
Activity, in the sense of buying or editing fanzines, attending conventions etc., was high and certainly far-removed from the complacency inherent in today's fans. A complacency arguably brought about by the cold facelessness of today's "fan"zines. They are widening the gap between the product and the ordinary fan while the active few hide anonymously behind bland and opinionless articles (I do not, needless to say, count **DWB** among this group). There is no longer anything to strive for in fandom, and that is why the apathy is so widespread.

Unless things change fandom cannot survive. There will always be fans willing to be creative and daring, but will they have an audience ? Not without money for photo fees and superficially glossy printing they won't. If fandom is to remain active we must be stimulated, informed and, above all, the 'fun' element must be restored. This **can** be achieved by reverting fandom to a more personal level, typified by those early fanzines where people dealt with ideas and opinions as opposed to the bland objectivity of today's prozines. It's either that or a possible future where fandom, like the '60s and early '70s, is a lot of unconnected enthusiasts enjoying the myth of **Doctor Who** in, perhaps, total solitude.

STEPHEN O'BRIEN

A CLASSIC HONEY

WHAT A BEAUTIFUL DAY!
WHAT A BEAUTIFUL DAY FOR WRITING A DUFF SCRIPT AND GETTING AWAY WITH IT!



VARIOUS 'DOCTOR WHO' STORIES OVER THE YEARS (AND A DISPROPORTINATELY LARGE AMOUNT IN REÇENT TIMES) HAVE ACQUIRED THE NOTORIOUS DISTINCTION OF BEING TAGGED "CLANGERS", "DODOS", ETC., WHICH WOULD BE WRITTEN OFF ENTIRELY IF MOST FANS HAD THEIR WAY. YET EVERY TURKEY HAS ITS FAN WHO WILL PLACE IT FAVOURABLY WITHIN THEIR ALL-TIME TOP FIFTEEN CLASSIC ADVENTURES. IN THE FIRST OF AN OCCASIONAL FEATURE (IF IT CATCHES ON), ANDREW CURNOW EXPLAINS WHY HE GETS ECSTATIC OVER ONE OF THE UNDISPUTED CLANGERS OF THE SYLVESTER McCOY ERA...

WITH IT now almost certain that if and when Season 27 is made Sylvester McCoy will not be playing the Doctor, numerous retrospectives of the career of the Seventh Doctor will no doubt soon be seeing print.

A fair proportion of the McCoy stories are already rightly regarded as classics: **Remembrance of the Daleks, The Greatest Show in the Galaxy, The Curse of Fenric.** And both **The Happiness Patrol** and **Ghost Light** have large bodies of supporters (myself included). I would, however, argue that there is also one further McCoy adventure which should rightfully feature on any list of his classic adventures: **Delta and the Bannermen!**

Delta and the Bannermen is certainly the best story of Season 24, although I must admit that I am actually very fond of that whole season (with the exception of **Dragonfire** which left me ice cold). Moreover it was, at that time, the story I had most enjoyed since **Frontios** nearly four years earlier.

Bearing in mind the general situation of **Doctor Who** at the time of Season 24's production and subsequent transmission, **Delta and the Bannermen** is clearly the most thought-out story of the bunch. Season 23, whichever way you look at it, was a ratings disaster, with even its highest-rated episode (14) falling below the six million mark. **Delta** -indeed the whole of Season 24 - takes great pains to avoid one of **The Trial of a Time Lord**'s major faults: an obsession with the series' own continuity. **Delta** contains no references whatsoever to any other **Doctor Who** story, and this, together with an uncomplicated, easy-to-follow plaot, makes it much moire accessible to, and far less likely to alienate, the casual viewer. But **Delta** does more than just distance itself from the past. It also attempts to appeal to the casual viewer by containing within it several popular elements. Firstly, the story is set the 1950s, and it plays on the public's nostalgia for that era in general, and for that era's music in particular. Secondly, and on a similar theme, it exploits the popularity of the holiday camp show Hi-De-Hi (which was in fact being repeated immediately after earlier episodes of Season 24). Thirdly, Ken Dodd appears in part one, a very popular showbiz figure whose involvement was doubtlessly intended to attract those fans of "Doddy" who weren't also fans of **Doctor Who.** Ken Dodd's presence was certainly well-publicized: he featured in the pre-season trailer broadcast during the summer of '87; he was mentioned immediately after **Paradise Towers** part four; he was prominent in the trailer shown on the Saturday evening for **Delta** part one on the following Wednesday. (As an aside, Ken Dodd's rôle in **Doctor Who** was mentioned when he was the subject of a This is Your Life earlier this year). This casting move certainly seems to have reaped some reward; part one of **Delta** gleaned the highest ratings figure for the season up to that point, 0.3 million up on the week before. In fact, the average viewing figure per episode for **Delta** was the highest of the entire season.

This can be seen as particularly interesting when one bears in mind that of all 4 stories which comprise Season 24, **Delta** is the one with the most fantastic and most outlandish concepts, and that these are particualrly prominent in part one. But here we can see how well Malcolm Kohll structured his story. A spoonful of sugar helps the medicine go down, so they say (how about Julie Andrews for the movie Doctor ?), and so the first episode, which introduces the fanciful, wierd even, ideas of the story softens the blow in a variety of ways. It contains more period music than either of the subsequent episodes, mainly by virtue of its "get-to-know-you-dance" scenes. It also features some traditional SF action sequences, in particular with the opening battle between the Chimerons and the Bannermen. And it uses comedy. Dennis Spooner: "If you can introduce a character with an element of humour then it becomes a marvellous way of padding the show without boring the audience...The audience will always watch 'a funny bit' and quite like it."(DWM#56). Dennis Spooner was explaining the thinking behind his comic jailor from **The Reign of Terror**, but the explanation also holds good for the presence in **Delta** of, for example, the double-act of Hawk and Weismuller, not only in part one but throughout the story.

By utilising such popular elements as music, action and comedy (and Ken Dodd, although his casting was not due to the writer), Kohll gives us an episode that we can watch and enjoy, and as a result we accept the concepts he presents us with, far-fetched though they may be.

Having said that, there are doubtless fans who watched part one of **Delta and the Bannermen** without enjoying it one little bit. Many fans dislike overt humour in the show, but I am not one of them, except on those very rare occasions when the humour takes precedence over everything else. That aside, all the imaginative ideas in **Delta**, overly comedic or not, have precedents within the series itself. The Nostalgia Trips' old bus ("Old bus!?") travelling through space and time is no more ridiculous than the Doctor's 'police box' doing exactly the same thing. The Navarinos being transformed into human beings is the same idea as was used in **Terror of the Zygons** (although admittedly those cheeky Zygon chappies did have to kidnap people first). Even a race of beings fascinated by the rock'n'roll culture of Earth is just a whimsical extension of the archeological passions present in, for example, **The Tomb of the Cybermen** or **Pyramids of Mars.**

But not only is **Delta and the Bannermen** a well-structured story, it is also (and much more importantly) a very well-written one. The plot, as I have said, is easy to follow, and it has no holes, unlike other "classics" such as **Pyramids of Mars.** Like all the best stories, **Delta** strikes the right balance between drama and humour, and interweaves the two with great flair.

The characters, vital to any good **Doctor Who** story, are well-crafted, not just in terms of their personae, but also with regard to their relationships with one another. Hawk and Weismuller are there as light relief, yes, but they are still people in their own right, and we can share their joy when they recover (with a little help from the Doctor, of course) their extremely crude low-orbital satellite . Then there is Goronwy, again a character of arguably no real importance to the plot, yet one who still has an important rôle to play. His discourse on bees in part three acts as a rationalization for Billy's subsequent transformation. In fact, all the characters have their own particular parts to play, and all are richly-written by Kohll. My favourite of the whole bunch, though, is undoubtedly Murray the pilot. Like those two lovely American gentlemen, Murray is a comic character. He is the little man out of his depth, unwittingly caught up in a chain of misfortunes. Not only that, but it is Murray who gets one of the season's finest lines: "I'm trying to use mind power to make it grow faster, but I haven't had much luck." Indeed, the fact that we can and do sympathise with poor Murray helps give us Season 24's only truly shocking moment - the destruction of the Navarinos and their bus.

It's rare indeed for a good, supporting character of that importance to be killed off so prematurely. Imagine the shock if Travers had not survived the Yeti in the Underground; or if Litefoot and Jago had not survived to meet the muffin man. These are characters - like Murray - that we readily warm to, and, in Murray's case, our attachment makes the shock of his destruction (and indeed Ken Dodd's Tollmaster) all the more poignant.

This destruction of the bus is a good example of the drama present in **Delta,** and helps refute the ridiculous claims that it had none. Michael Seely(**DWB**#58, letters): "we needed a dramatic statement to liven up the comedy in **Delta and the Bannermen** which had **no** drama!" The Navarino massacre is not played for laughs, and neither is the marvellous confrontation between the Doctor and Gavrok at the end of part two. This scene, despite belonging to a story very much in a new style, put me in mind of certain Troughton stories, such as **The Invasion** and **The Seeds of Death,** where the Doctor would freely go back, alone and unarmed, into the lion's den. The confrontation with Gavrok is excellent, showing us an angry Doctor but with not one rolled 'r' to be heard. And the actual cliffhanger to the episode demonstrates the careful mix of the dramatic and the comedic prevalent throughout the whole story: the dramatic, in the form of the Doctor, Mel and Burton in the sights of a dozen Bannermen guns, is underlined by the wryly comedic line, "Actually, I think I may have gone a little too far." The cliffhanger to part one works on the same principle, albeit to less effect, since Keillor's "I don't just kill for money - it's also something I enjoy" is too corny a line. That said, this ending is backed up by a separate cliffhanger for Mel with the hatching of the Chimeron.

Of course, it would be foolish to suggest that a classic **Doctor Who** is due solely to the writer. The script is of paramount importance, of course, but it needs to be backed up by a strong cast, by strong direction, and by all the other elements that go into a television production.

The acting in **Delta** is of a consistently high quality (unlike, again, **Pyramids of Mars** with Michael Bilton's feeble Collins and, even worse, Bernard - "I'm free, free at last" - Archard). Even "special guest star" Ken Dodd - despite fears to the contrary - turned in a very creditable performance as the Tollmaster, doing much better than the other big comedy names of the season (i.e. Richard Briers). Don Henderson's Gavrok stole the show in acting terms, of course (although I still prefer Murray). Underused in part one, Gavrok became, in the subsequent episodes, a memorable **Who** villain, and especially so in - to refer to it again - his confrontation with the Doctor in part two. Unlike some actors who have played villains by assuming that the louder they shout, the nastier they are, Don Henderson as Gavrok hisses menace. Even Edward Peel's Kane (the only good thing about **Dragonfire**) is weak as water by comparison.

Chris Clough's direction is also very good, and presents us with a strong set of images: the Doctor on the motorbike is the most obvious of these, but there are also the convoy scenes in part three and the marvellously surreal shots of the bus in space for part one. Another important aspect of any good **Doctor Who** is the music. Now, Keff McCulloch may not be everyone's cup of tea, but it can't be denied that he did produce three marvellous scores for Season 24. His reputation has only since become tarnished by his scores for Seasons 25 and 26, where his style of music was increasingly out of place among the more serious and more mysterious stories being produced. His score for **Delta** was his third successive score and, rather than running out of steam, he produced his finest ever music which really demonstrated his versatility. The score is flexible, capable of being both fun and serious as required. Two particularly imaginative pieces spring to mind, both cleverly utilising the fifties setting: The 'Dick Barton Special Agent' theme used in parts two and three is the first, and the second is (surprise, surprise) **Doctor Who**'s second piece of vocal incidental music ever, 'Here's to the Future' in part three.

Music, in fact, plays a larger-than-usual part in **Delta,** not just in terms of the incidentals, but in the period music playing in various scenes. John Nathan-Turner(DWM#131): "Malcolm Kohll has specified which numbers are the background to which scenes." This choice of music is clearly not just a random one, as can perhaps be seen most clearly at the story's end where 'Happy Days are Here Again' blares from the bus of the Skegness Glee Club. This piece of music underlines the states of the various characters since - with the obvious exceptions of the Navarinos and the Bannermen - everyone has a happy ending in one way or another. Burton's camp is safe once more (albeit with no staff!): Hawk and Weismuller have successfully recovered the satellite; Billy's got Delta; Delta's got Billy; Ray's got the Vincent; and Goronwy's still got his bees! This use of "real" music is an evocative one, certainly within **Doctor Who,** and its combination with Keff McCulloch's incidentals is a successful and very entertaining one.

There is one aspect of **Delta and the Bannermen** which gives it an additional interest (at least for me), and a unique one in the show's history. There is, implicit though it may be, the Doctor's "romantic interest" in Ray. This is best indicated during the dance in part one where Ray appears, all dressed up, and the Doctor is taken aback. As Kholl puts it in his novelisation: "Ray, wearing a rah-rah skirt and scarlet top, had been transformed...The Doctor was momentarily at a loss for words"(pp.49). The suggestion of this interest is backed up by Kholl's choice of music during the scene - 'Why do Fools Fall in Love ?' This could of course refer to Ray's interest in Billy, and to Billy and Delta's interest in each other. But bear in mind that this season introduced a particularly clownlike (foolish ?) Doctor. Not much evidence, it is true, yet it seems to me to be quite a definite subplot. There is one more hint of it, in part three, and the Doctor's wistful line, "Love has never been known for its rationaility." In view of later developments this could be taken as the first sign of the "Cartmelian" Doctor - a Doctor of sadness, a Doctor of mystery. Certainly when, two years later, this Doctor listed among the things he hates "unrequited love", my mind went back to part three of **Delta and the Bannermen.** However, it seems quite clear that the comment in **Delta** was meant as a comment only on that particular story. The Seventh Doctor, as seen in **Delta,** is clearly based much more on the Pip and Jane Baker version rather than on the later one worked out for Season 25, as shown by the misquoted proverbs of "Time and the Ra...Ra...Rad...Radiation Wave Metre".

All that aside, it was certainly nice to see the Doctor once again rely on his wits and on whatever was to hand to defeat his enemies, rather than suddenly whipping an ace from up his sleeve. This latter cop-out situation occurs, for example, in **Pyramids of Mars** (I really don't like that story, do I ?) where the Doctor suddenly, and not to mention conveniently, produces (eh voila) "the time control from the TARDIS" (the **what** ?) to save the day. The Doctor of **Delta** was once again resourceful, and this, coupled with the mysterious air, generated the following season and gave us a Doctor very much in the original mould.

Oh, and there is one other feature of **Delta,** a debut almost as important as those of Sylvester McCoy before it and Sophie Aldred immediately after: the first appearance of that (in)famous question-mark unbrella. Now, I'm prepared to stand up and be counted (one) on this score. I am a great fan of that brolly. I was a great fan of those question-mark shirt collars. However, I loathe that jumper, partly because it smacks of overkill, mainly because it has all the subtlety of that nice young man who offered to hold down Mr Sutekh's cushion for him (and guess which story that's in).

So there we are, **Remembrance of the Daleks, The Greatest Show in the Galaxy, The Curse of Fenric, The Happiness Patrol, Ghost Light.** And **Delta and the Bannermen.** Six classics. An entire half of the Seventh Doctor's era. Now that's surely a higher proportion than any of Sylvester McCoy's predecessors...

ANDREW CURNOW

ARE YOU hooked on 'The Gunfighters'? Can you get enough of what's left of 'The Underwater Menace'? Do you prefer 'Destiny' to 'Genesis of the Daleks'? Do you get in a lather over 'Time-Flight'? Have you worn out your video recording of 'Timelash'? The most convincing defences of these, and other recognised 'Doctor Who' clangers, will see print...

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STNG SEASON 4 ALL SET

STAR TREK: The Next Generation looks set to start it's fourth season with the crew of the Enterprise taking on the Borg for the opening two episodes and Captain Picard surviving his alteration and being returned to human.

The fourth season opener is titled **The Best of Both Worlds 2** and the second episode is called **The Family.** The season is scheduled to start it's run on September 29th and the Paramount up-link will be sending out the first episode to the networks on the Saturday prior to transmission.

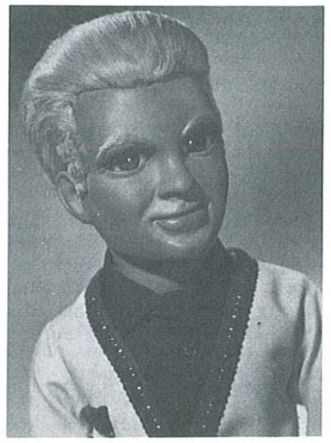
MAJOR CHANGES

Some major changes in format are in the offing, with one of the crew getting married and a good deal more family background coming into play, including Worf's foster parents! We'll also get a chance to see some of the Captain's background and personal history.

BBC2 will start broadcasting the first series in October in the Def II slot at 6pm on Wednesdays. It was under consideration as a replacement to **Quantum Leap,** but the earlier slot was chosen instead. This scheduling will mean that some episodes will either be cut to remove their violent content or they will not get shown at all. This has shades of the BBC's treatment of the original series which to this day has never had a complete screening on British TV.

*STNG has been nominated for nine Emmys, all within the technical field. **Quantum Leap** is nominated Best Drama with Scott Bakula for Best Actor.

COMING SOON . . .



ITV have finalised a deal with ITC granting them a two-year option on various ITV film series, including 'The Prisoner' and 'Thunderbirds'.

The series will be available to ITV regions to schedule independently since they will not be networked. It is likely that **Thunderbirds** will occupy a children's holiday slot next summer in some regions and would have done so this year had the deal gone through sooner.

CHANNEL VOYAGE

ITV have also retained it's option on **The Time Tunnel** (see this issue), which has been a huge success in the regions. All episodes are again available and some regions are likely to repeat the series, although whether it will merit a more favourable slot or still occupy an unfixed abode among the twilight hours remains to be seen.

Meanwhile, over on Channel 4 Irwin Allen's **Voyage to the Bottom of the Sea** commences an entire run from mid-November, taking over from **Land of the Giants** which comes to a natural end. The Sunday lunchtime slot has proved to be extremely popular for purveyors of Irwin Allen's brand of 60's American SF.

***Hard Time on Planet Earth,** a US series about an alien warrior exiled on Earth, commenced on Yorkshire TV on August 19th.

OVERLEAF we publish a synopsis of an original plot treatment for the long-awaited **Alien III.**

We have now heard that the script has been dropped as Sigourney Weaver has now agreed to play a full part in the new film. What's more it is reported that she will script it herself!

The version overleaf was also deemed too technical and a more drama-orientated script is being sought, but nevertheless our synopsis, compiled by Anthony Clark, provides a fascinating insight into what might have been...

VIDEO NEWS

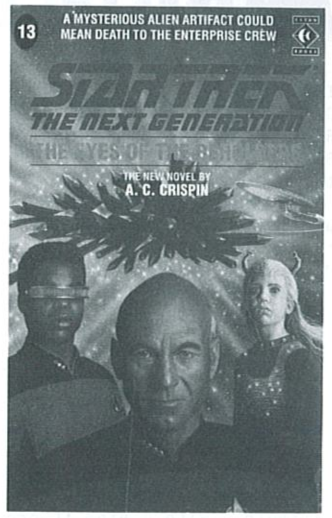
STNG fans have been justly annoyed to find that volume 3 of CIC's video release (the tape containing the episodes **The Last Outpost** and **Where No One has Gone Before**) has been issued in it's original rental version - with the two episodes edited together and beginning with an extended credits list superimposed over the first few minutes of on-screen action. This oversight, which was contrary to CIC's stated intention of releasing the episodes in uncut form for sale, was traced to an incorrect master tape being selected for copying by CIC's duplicators. CIC were quick to spot the error (no doubt several angry **Trek** fans on the phone roughly equates to the wrath of Khan!) and new copies were made using the correct master tape.

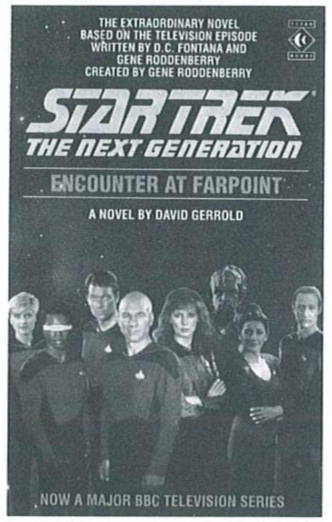
However, contrary to an erroneous report in the fledgling TV Zone magazine, new copies were available from retailers within days of the company discovering their mistake. If you have recently purchased a rental-type copy and would prefer the separate episodes, then return it to the shop you bought it from and ask for a replacement. The new copies, although physically indistinguishable from their previous counterparts, are easily identified; the new copies do not have the trailer for John Hughes' 'Some Kind of Wonderful' at the beginning.

SERIES NEARS COMPLETION

No less than four **Trek** titles are released this month (three **Trek** titles and one STNG one, see below). October sees the release of **Star Trek** episodes 61 and 62 (the critically savaged **Spock's Brain** and the lame **Is There in Truth No Beauty**) and volume six of **The Next Generation** covering **Haven** and the excellent **Big Goodbye.** One tape of each will continue to be released up until January when again three tapes of **Star Trek** and one of **The Next Generation** will be issued. This will see the completion of the original series by March.

TITAN STNG PROMOTION


13
A MYSTERIOUS ALIEN ARTIFACT COULD MEAN DEATH TO THE ENTERPRISE CREW
STAR TREK
THE NEXT GENERATION
THE EYES OF THE BEHOLDERS
THE NEW NOVEL BY
A. C. CRISPIN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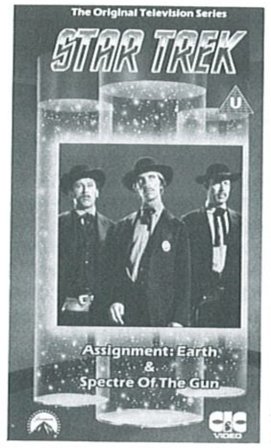
A NOVEL BY DAVID GERROLD
NOW A MAJOR BBC TELEVISION SERIES

In addition to **Pawns and Symbols** and **The Tears of the Singers** (see last issue), this month also sees the release of the 13th **STNG** novel **The Eyes of the Beholders** out on September 27th at £2.99.

Titan Books are planning a major promotion of their **Next Generation** range, and to tie-in with the launch of the series in Britain **Encounter at Farpoint** is being re-released on October 5th at £2.99 with a brand new cover. The novel, by David Gerrold, runs to 192 pages.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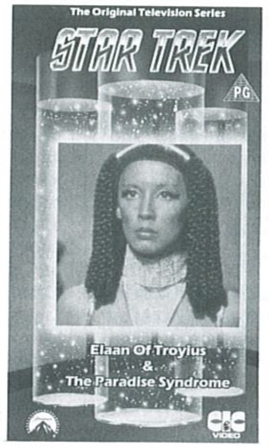
Spectre Of The Gun
CIC VIDEO


The Original Television Series
STAR TREK
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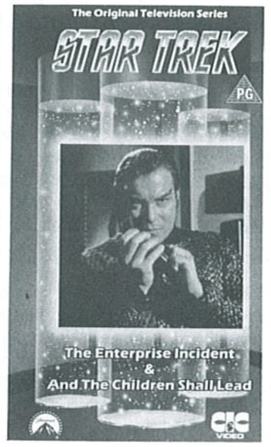
The Original Television Series
STAR TREK
PG
The Enterprise Incident
&
And The Children Shall Lead
CIC VIDEO

STAR TREK
THE NEXT GENERATION
PG
CIC VIDEO

ALIEN III ~ A Synopsis of the Revised First Draft Screenplay

THE SULACO is in the final leg of its journey back to Earth. On board in the hypersleep vaults lay the sleeping figures of Ripley, Hicks, Newt and Bishop. However, the inside of Bishop's capsule is misted over with a hothouse condensation through which nothing can be seen.

The computer snaps into life with a mechanical chatter and starts to scroll data on its screens. Its bland female voice breaks over the machine noise informing the sleeping crew that due to a navigational error the Sulaco will pass through a sector of space in Earth orbit claimed by the Union of Progressive Peoples.

Outside on the hull a small wasp-like UPP interceptor settles down. Inside, a young Vietnamese woman prepares to lead a group of spacesuited commandos into the Sulaco. The hatch hisses open and the commandos enter. The hold contains the damaged drop ship, the signs of a battle and Bishop's legs, covered in dried android blood.

They enter the hypersleep vaults spreading out as they move. The first in reaches Bishop's capsule and operates the release controls. With a hiss it opens, releasing a thick mist that rolls across the floor. The commando leans over to get a better look and there, growing between Bishop's synthetic entrails is an Alien egg. As the commando moves forward the egg spits out its contents in a spray of acid, releasing a face hugger onto the helmet of the spacesuited figure. The man screams and runs out of the vaults followed by his commander.

She finally catches up with him back in the hold where he lays motionless on the deck. She fires side on at the face hugger in an attempt to remove it and the creature explodes in a shower of acid. In a moment of panic the commander pushes the now headless figure out of an air lock into the cold of space. Something moves behind her and she turns with her gun level. Standing at the enterance to the cargo hold is another of the commandos with the remains of Bishop in his arms.

Anchorpoint is a huge and unfinished space station in geostationary orbit. In one of its sleeping compartments the video phone rings waking up Tully, a bio-technician. He is ordered back on duty to make a scientific study of Sulaco which is just about to be brought into dry dock. He is warned not to speak to anyone about this as the whole operation is secret by order of Weapons Division. He is given no choice in the matter and against his wishes gets ready to leave. His movement disturbs his partner Spence who gets an outburst from Tully that leaves her in no doubt about his feeling.

The cargo door of Sulaco is cut away and Tully and a marine move inside. They are greeted with the same scene that met the commandos. Tully starts to take atmosphere readings and is ordered to do more of the same down at the hypersleep vaults. He and the marine move off it that direction.

They arrive just as the hypersleep vault is opened up and Tully starts to take more atmosphere readings. A group of marines enter but before the first one can get very far into the room he is lifted into the air on the end of a serrated tail. His body is dumped down on Ripley's capsule and its impact triggers the opening controls. The Alien lowers itself down from the ceiling onto the capsule as her eyes snap open but Ripley's scream is almost drowned out by the blast from a flame thrower. The Alien and Ripley's capsule burst into a ball of flames.

Back in MedLab a group of technicians cut open the scorched hypersleep capsule. Inside is the motionless body of Ripley. She fails to react to the harsh light of her surroundings.

Hicks is in hospital where Spence is taking a tissue sample. She lets slip in conversation that she knows nothing of Bishop; the official line is that there were only three survivors. Her work is interrupted by the arrival of Newt who is being chased by an orderly. She demands to know what has happened to Ripley and after some argument Spence agrees to take the two of them to see her. They are led to a darkened room which contains the sleeping Ripley. She is in a very deep coma.

Back on the UPP mother ship Bishop's data banks are being sorted. A series of images appear on a screen including a face hugger and an Alien. Through all this the only movement from Bishop is a slight twitch in the corner of his mouth.

Colonel Rosetti is Anchorpoint's head of military operations. His office is at odds with the rest of the station, looking more like an Earth side study than the harsh bare grey utility of everywhere else. His two visitors are Welles and Fox from Military Science, Weapons Division. Neither would win any awards for being friendly or pleasant. Their main concerns are the security surrounding Sulaco and the missing android. Rosetti is informed that the UPP have Bishop.

Hicks is debriefed by Welles and Fox. During their conversation Hicks gets told of Bishop's plight and Sulaco's navigational error. They feel sure that the space violation will turn into a major diplomatic incident which could have serious ramifications in the up and coming arms reduction talks. Weapons Division want Bishop back for his data on the Aliens.

Spence and Tully are working in the Tissue Culture Lab. They discuss the security surrounding the survivors form Sulaco. Why is everything triple classified and why all the medical tests. Tully is also unhappy about Welles and Fox. He starts testing some of the samples he has been given and the one taken from Bishop's legs makes Tully stop in his tracks. Under high magnification the substance looks like the interior of the derelict ship from Alien.

Newt and Hicks are discussing her future. It has been arranged for her to go and live with her grandparents on Earth and she is to leave almost at once. Newt draws a map of where she is going to live and pins it up beside Ripley, who is still comatose, before departing for her new home.

A high level meeting takes place on the UPP mother ship. It is decided to try and clone the Alien spores taken from Bishop in order to produce the ultimate biological weapon. It is also decided to repair the android to avoid the usual accusations of barbarism. This will also buy time while they clone a new race of killing machines.

Tully demonstrates his discovery to Fox and Rosetti. It has proved possible to match and join human DNA with that of the Alien with remarkable ease and speed. This is demonstrated by a real time computer simulation that shows the two forms linking together in a matter of seconds.

Bishop is returned to Anchorpoint and placed under quarantine where he is examined to see how his repairs have been carried out. It is discovered that his knee joints, although working, are of a very substandard material that won't stand up to much punishment. However, it would appear that his memory has not been tampered with although it is impossible to be 100% sure.

Hicks meets Tully in the station's bar. Tully is drunk and starts to talk about what was found on board Sulaco. Hicks has been told nothing of this and asks for more details. He is shocked by what he hears and wants to know the whole story. Tully gets angry about the tight security and arranges to meet Hicks later on in a safe place.

Fox and Welles give Rosetti orders to start cloning the Alien genetic material. The cover story is that the work is going towards cancer research in order to avoid breaking any international bans on genetic warfare. However, they feel sure that before too long full military backing will be agreed for the programme. To wait until this backing is sorted out could give the UPP a major lead so some embryos will be grown in stasis under constant observation.

Hicks goes to meet up with Tully but finds Spence there instead. She tells him about what was found on Sulaco and how they have been ordered to start work on cloning under cover of cancer research. It occurs to him that if they are trying to grow an Alien then maybe the UPP are as well. The propect worries him but Spence makes the prospect worse. She does not believe that UPP technology would be able to control such an experiment. Bishop meets up with Hicks who has been given loading work to keep him busy. Bishop explains what he knows of the cloning project and fills Hicks in about the Queen Alien that got on board Sulaco. They both agree that they must try and stop the genetic experiments but Bishop explains that he might not be trust worthy as the UPP could have reprogrammed him. There is no way of telling.

Tully is working in the Tissue Lab where a large clear tube full of nutrient contains a small Alien egg. Welles enters to get an up-date on the progress of his work. As they turn to the computer to extract the data the tube behind them starts to hiss and a small fracture appears down one side. Tully notices but before he can do anything the tube breaks releasing the nutrient and the egg onto the floor. The alarm breaks in and in the confusion Welles slips over, face down by the egg. The egg opens up like the full sizes ones and spits out a spray of dark mist in her face. The two are taken down to the decontamination showers where they are scrubbed down by a group of technicians dressed up in full protection suits.

Hicks and Bishop break into the Lab where the broken tube has been replaced and once again there is a growing Alien culture within its clear walls. Bishop moves over to a set of controls that operate a microwave sterilisation system but at the last moment hesitates. Hicks pushes past him and triggers the device which boils the contents of the tube until it is reduced to a film of slime floating on the surface of the nutrient solution. An alarm sounds and before either can move they are covered by an armed marine.

All the top brass of Anchorpoint gather to discuss the destruction of the eggs. However, Fox and Welles have transfered some of the Alien material to Gateway station and further work is going on there. Hicks and Bishop are to stand trial for treason just as soon as they can be transfered to a military establishment. Welles starts to explain what the next phase of the genetic developement is to be when she breaks out into a stammer. She half rises out of her chair and lurches forward as a thick dribble of blood descends towards the table. Segmented biomechanical tendons squirm beneath her skin as she starts to claw away the redundant human tissue from the body beneath. A claw rips her face apart and the new beast sheds its human tissue in a single sinuous ripple.

The whole group make a panicked dash for the door but before they can move the creature is upon them. With a swift leap the Alien pins Fox to his chair and its fanged tongue plunges through his head. A marine breaks in with a flame thrower and torches the new beast and Fox in a ball of flame.

Spence goes round to see Tully but finds his cubicle empty. There is no sign of him anywhere, only a pile of clothes including what he was wearing when he was in the Lab. Spence picks up his jacket and notices the contamination indicator: it is red.

Hicks is sitting in a cell. A marine enters in full combat armour and is followed in by Rosetti. He explains to Hicks what has happened and releases the prisoners. They have to find Tully before it's too late. They should be able to track him down with the aid of the surgically implanted transmitter that all the crew on Anchorpoint have.

Hicks, Bishop and Spence set off in a jeep down into the service levels of the station. They creep along between stacks of prefab hull units searching into the corners with a torch beam. The thing that was Tully launches itself from the top of one of the stacks and lands on the roll bars. The jeep is slammed into drive and the creature is hurled off against the hull units. Hicks blasts it with his pulse rifle before it can get up. The mutant Alien explodes in a spray of acid.

On board the UPP mother ship the results of their genetic experiments is destroying the crew. This Alien is huge as a result of some scientific tinkering and it shows no sign of being stopped by a hail of gun fire. A small group of commandos seal them selves up but the hatch between them and the creature shows little sign of holding out against its strength.

More and more people on Anchorpoint are going missing. The crew that cleaned up the Lab after the tube break are the first but others soon follow. It would appear that what ever the small egg discharged, it is catching. Bishop suggests that the nuclear pile of the station should be over run to destroy everything and everyone in order to be 100% sure that whatever it is that has been released is wiped out.

A transmission is received from the UPP mother ship. It is by a lab assistant in blood stained coveralls. She explains what happened with their experiments and the disastrous way it ended up. The transmission breaks before she can give more details of what went wrong.

Hicks is dispatched down into the atmosphere pumping system. The main air scrubber appears to be blocked up by something very big. However, before he sets off he puts the still sleeping Ripley into an escape pod and sends her down to Earth. He then gathers together a small group of marines and moves off to the air scrubber.

The vents down to the centre of the air system have been transformed by huge ribs of black resin. In the middle of it stands a Queen Alien and her eggs. Hicks starts to assemble a mortar of some type as the Aliens break from the walls. They rip through the marines as Hicks blows away the Queen but it is too late. As it explodes it releases a thick black mist into the air vents above it. The same substance that infected Tully, Welles and the others is now being circulated round the whole station. Hicks sprints for the troop carrier as one of the marines starts the change. Hicks shoots him before moving out.

A UPP battle ship closes on its mother craft. It fires a salvo of missiles that detroys the space station in a massive nuclear explosion. As the blast dies down a small escape craft can be seen. It contains the Vietnamese commando.

Rosetti is finally convinced that the station should be blown up but the wires to the atomic piles were beneath the air scrubber which was destroyed along with the main junction box when the Queen Alien was killed. To make things worse the infection has spread to an increasing number of the crew and the air filtration system is destroyed. Bishop decides he will go and set the reactor to over run manually. Just as he turns to leave a marine explodes open and half a dozen chest busters break from his body. Everyone in the control room makes a run for it as the creatures dart for the shadows. Bishop sets off agreeing with Hicks that the reactors will blow in one hour at twenty-two hundred.

Hicks starts to gather the remains of the crew together so that they can make a move for the life boats but confusion is setting in as people disappear.

Bishop comes to the main social area of the station. There, hanging from the ceiling is a Queen. At first it fails to notice him as he moves towards the freight elevator but just as he reaches the doors it sees him. Bishop gets inside just in time to avoid the lash of its tail but the force of impact jams the lift. He pulls up the floor and climbs out of the bottom. It is a long way down.

Hicks and a party that includes Rosetti and Spence are being followed by a group of Aliens. Hicks explodes a grenade to slow them down but it looks to do no good. In front of them blocking their way to the escape capsules is a solid wall of Alien resin embeded with the remains of some marines. The group make their way over to the empty marine transport and drive off. They decide to try another route to get round the baracade. The path they choose means that before too long they have to leave their transport and continue by foot. As they progress Hicks seals their route behind them with explosives. >

STOP PRESS ANNOUNCEMENT

It is with much sadness that we report the death of 1970's Doctor Who producer Graham Williams on August 17th.
EXO SPACE the Convention - advertisement on page 4 of this Issue, will now be a tribute to Graham Williams. Obituary in the next Issue of DWB, out in 3 weeks time.

Bishop makes it to the bottom of the lift shaft and reaches the main reactor core. He sets the overload failsafe and the time bomb starts to tick away. Nothing now can stop it. His work complete Bishop runs back to the lift shaft and starts back up the long climb. At the top of the ladder he moves to pull himself into the broken lift. Just as he straightens up one of his repaired knees gives way. The fabric of his trouser splits to show the metal bone dripping with android blood.

Hicks and his party are being attacked by Aliens at their every step. During some of the fighting Spence gets separated from the main group and is chased by one of the monsters off into some service tunnels. With the aid of a flare gun she destroys the creature and it falls burning to the ground. This attracts the attention of the others and she is reunited with them. The group continue on there way but Tatsumi, one of their number, is wounded, his leg bitten by an Alien. Drugged to kill the pain, he is being carried which is slowing everyone down.

The group arrive at the escape pods and find that no-one else has made it. They open up one of the capsules and discover where everyone is- inside and converted into the monsters. Spence shoots a flare into the capsule and the group withdraw into a secure section. They find themselves in an office with no obvious means of escape from the Aliens outside that are crashing at the door. After a search they find an airlock that leads out onto the hull of the space station and if Bishop has done his job there is little less than 15 minutes before the whole place goes up.

The only problem that they face is the number of space suits. There are five suits and six people. Before the group can decide on what to do next Tatsumi explodes as four chest busters break from his body. They now have no chice but to suit up and get in the lock to get away from the newly released monsters.

The outer door opens and the group start to make their way over the surface of the station towards the remaining escape pods. Rosetti starts to convulse and his helmet fills up with blood. He is changing into an Alien. It starts to struggle with one of the humans ripping off his suit. Hicks lowers his pulse rifle and shoots off several rounds into the creature which is propelled into space. The humans are now down to three.

They set off towards the radio mast and as they move out of sight something stirs in the hatch behind them. Hicks checks his watch. If Bishop has succeeded then the station should be a lump of ash hanging in space. They continue their progress until they reach the outside of one of the escape pods, but before they can get inside the Aliens appear over the edge of the hull. Hicks checks his ammo count; it reads four. He gets prepared to fire his last remaining shots when the lock to a pod opens and Bishop appears and empties a full clip into the approaching Aliens.

Hicks pulls Bishop out from the hatch and sees his leg. Even in a space suit it is obvious that it is broken. The android explains that he set the charges for thirty minutes later than agreed, so they still have time to get into a pod and leave. But before they can make good their escape the huge tail of a Queen Alien flies throught the open hatch seizing another member of the group. Behind the Queen can be seen a whole swarm of Aliens.

Hicks fires and the recoil knocks him back against the hull and he loses consciousness for a second. Bishop steps in and opens up with his pulse rifle. One by one he takes out the creatures with his last shot saved for the Queen.

Bishop, Hicks and Spence move off towards the radio mast and start to climb but they are being followed by more of the Aliens. The ammo is now very low and the whole station is about to be destroyed in a huge nuclear blast.

Their suit radios are filled with a sudden burst of static as the UPP interceptor that survived the explosion of its mother ship comes into view. It hovers over the mast with its hatch open and the three humans crawl inside. The commando pilot is very sick with radiation sickness caused by her proximity to the blast that took out the UPP mother ship. Bishop takes the controls and punches in the ignition sequence just in time as Anchorpoint bursts into a massive ball of white hot nuclear fallout.

The UPP commando is near to death and Bishop is sure that her injuries are too serious for her to survive. He assures Hicks and Spence that they need not worry about being infected with the Alien spores. He has kept a close check on contamination time and both fall outside it- they are clean. However, one thing is for sure, the universe is not big enough for both humans and Aliens. Sooner or later their point of origin must be found and destroyed●

THE TIME TUNNEL

TWO AMERICAN SCIENTISTS are lost in time during the first experiments with America's latest top secret project, the Time Tunnel. Trapped in a maze of past and future, Doug Phillips and Tony Newman tumble helplessly towards another perilous adventure involving stock costumes, stock sets, stock footage and silver aliens with television ariels on their heads.

Made after **Lost in Space**, Irwin Allen's **The Time Tunnel** is the Guru of Sixties Corniness's latest masterpiece to be dusted off. Unfortunately, unlike **Lost in Space** and **Land of the Giants**, it has been condemned to regional repeats on ITV rather than Channel 4. In other words it is being used to plug gaps in the late-night schedules of the independent stations who can't cope with 24 hour TV, and in order to see it you must either own a VCR (allowing one hour each side of the proposed timeslot to cater for the vagaries of the programme planners) or stay up till 4am. On my local station (Yorkshire Television) there was the added threat of accidentally catching a glimpse of the ghastly James Whale, whose "show" preceeded **The Time Tunnel**. Why this should be, I don't know. In fact I'm surprised Michael Grade didn't pick up the show for his successfully initiated Sunday "Irwin Allen Hour" as it is, for my money, the best of Mr. Allen's dubious contributions to television.

I've never been keen on Sixties Camp. It all seems too knowing; people say **Batman** is so bad that it's good, but to me it was deliberately, intentionally bad, and that ruins the fun, as in the latter **Lost in Space** episodes. **The Time Tunnel** is different. All too obviously its makers took it deadly seriously - sometimes it is incredibly po-faced. Actors deliver the most clichéd, improbable, laughable lines with solemnity that suggests they're reciting Shakespeare. That's the joke - the series is as camp, silly and nonsensical as all Allen's work, but nobody actually working on it seems to have noticed! These poor solemn fools really believed they were making a **serious** science fiction show!

So...the format. In 1968, in a secret underground complex, the US invents time travel. When the project comes under threat, Tony Newman chucks himself into the Time Tunnel to prove that it works, and promptly ends up on the Titanic. Doug Phillips follows to rescue him, but of course the Time Tunnel is as unreliable as the TARDIS and continually fails to bring them home. For thirty episodes the deadly earnest duo tumble throughout time, usually arriving each week on erupting volcanoes, sinking ships, inside top secret military bases and, inevitably, on the eve of innumerable famous battles.

Back at base, a General, a Scientist and a Token Woman sit at control panels, watching projections of Doug and Tony's escapades while trying to retrieve them, though the Time Tunnel's reception predictably blacks out whenever our heroes are in direst peril. While technicians rush to restore picture, the General or Token Woman declares, "For all we know, Doug and Tony could be **dead!**" And although the Time Tunnel can always lift our heroes out of time at the end of each episode, it repeatedly fails to "get a fix on them" whenever they are about to be drowned/tortured/shot at dawn/etc.

This absurd adherence to formula is one of the show's funniest traits. The Time Tunnel's inability to return Doug and Tony home does not stop it depositing hordes of historical figures in the Control Centre - in the middle episodes this seems to happen every week! At other times the General and co. send helpful devices to our heroes, and even learn to pass messages to them - an easy cop-out soon abandoned.

Doug and Tony inevitably and invariably end up embroiled in major historical events. They usually meet some famous figure, and are regularly stunned by this. "Don't you realise who that is?" one will say to the other. "That's...(insert historical personality of the week)." Often they are split up and captured by rival sides who believe them to be spies, traitors, etc. Robert Colbert's Doug tries vainly to explain the truth, despite the fact that nobody **ever** believes his oh-so-solemn-and-serious "We're two scientists from the future" spiel. If ever a person believes them, that person will have a foreign accent and will be convinced by Tony, not Doug. As for Lee Meriwether's Ann, she sits at the other end of the tunnel, twiddling knobs and trying to "get a fix on them". In her one time-trip, the utterly risable episode 'The Kidnappers', she serves merely as something for the boys to rescue.

Doug and Tony retain the same miraculously-spotless clothes for the show's entire run - Doug in a ludicrously dated Edwardian tweed suit, Tony in green roll-neck sweater, ankle-length black trousers and boots. He only needs a Starfleet badge and a phaser, then he could go romping into **Star Trek** and nobody would notice!

Stock footage is used to death. The first episode, 'Rendezvous With Yesterday', is most impressive. The Time Tunnel complex is established via some stunning sets and model work, and the actual shots of our heroes tumbling through time stand up well, indeed the series won an Emmy for Best Photographic Effects. Unfortunately, however, we've been conned - the stunning and enormous Time Tunnel set, which still looks terrific despite being all analog technology, has swallowed the entire budget. Everything thereafter is El Cheapo, padded out with footage from old Twentieth Century Fox movies. "Look!", Doug and Tony cry, running towards us and pointing out of shot. We then see stock footage of several thousand homicidal Turks/Nazis/Indians, only two of whom ever make it into the same shot as our heroes. Sometimes this is so well done that you don't notice, but usually it is painfully obvious.

Episodes end with our heroes arriving in some new time zone. For some reason they materialise in mid-air and topple to the ground in slow-motion. By the end of thirty episodes I was longing for them to land on top of somebody very embarrassing ("Oh...er... sorry, Herr Hitler, but you see, we're two American scientists from the future..."). They are usually immediately attacked by somebody or something, freeze-framed, and then the words "Tune in next week and see this exciting adventure in **The Time Tunnel**" are superimposed - or should be. On at least half YTS's prints this caption was cut, sometimes along with the entire cliffhanger. On one occasion, the episode "Robin Hood", both cliffhanger and the following episode's reprise of it were lost.

The magnificently crude animated title sequence boasts a theme tune of unparalleled tweeness. On some prints, a melodramatic Quinn-Martin style voice booms **"The Time Tunnel!"**, just to make sure you know what you're watching.

I wouldn't wish to suggest that **The Time Tunnel** is all rubbish. Providing you overlook historical inaccuracies (Halley's Comet coming within about two feet of America in 1910, for instance), some of the early episodes are actually very good. 'Rendezvous With Yesterday' and 'One Way to the Moon' are pacey and convincing. 'Revenge of the Gods' and 'Devil's Island' are similarly entertaining, if you ignore the studio-bound jungles (and a studio-bound **ocean** in the former!). 'The Last Patrol' is probably the best episode of all, involving Tony arriving at Pearl Harbour in 1940 on the eve of the Japanese attack and having to save the life of himself as a boy. This tackles head on possibilities which the series usually lamentably ignores. 'Reign of Terror' also works well, with the General encountering his own ancestor and discovering him to be a bit of a rotter.

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However, genuine SF soon got left behind and B movie tat intruded. Storylines became sillier as writers exhausted their supply of historical events and stock footage. 'The Ghost of Nero' is a beautiful example of total trash, involving the late Emperor's vengeful spirit roaming First World War Italy, levitating swords, possessing Germans and attempting to kill a direct descendant of the Galba who deposed him (two thousand year's and the family name hasn't changed!). 'Robin Hood' is the kind of thing that reduces Richard Carpenter to hysterics, portraying Robin and co. as the tights-wearing, ballad-singing, relentlessly merry men of countless Hollywood travesties (with a Texan Little John - John Alderson, Wyatt Earp of **Doctor Who**'s 'The Gunfighters' no less!).

Eventually, writers took to depositing Doug and Tony in the future or in space, allowing use of old **Lost in Space** sets and costumes - 'The Kidnappers' visual style is so similar that one expects Doctor Smith and the Robot to appear any moment! The aliens in these episodes are almost always silver - silver jumpsuits, silver faces - and one species sports TV ariels of the kind which suggest that Bugs Bunny or Daffy Duck are about to put in an appearance. Just for a change, the final episode has blue aliens.

Through all this, the stars - James Darren and Robert Colbert - do their clean-cut, clean-shaven, square-jawed best, treating each increasingly ludicrous episode with completely overdone sincerity. Thank God nobody ever let them in on the joke! Their unflappable seriousness is one of the joys of the whole thing.

I'd recommend giving **The Time Tunnel** a look if and when it comes your way. Earlier episodes are pacey, undemanding entertainment. Later episodes, as the show slides into tat, are even more fun. It's already screened on Yorkshire, Granada and Tyne Tees and is currently airing on Anglia. Other regions - it's coming your way, so sit back and enjoy this gloriously silly series. Altogether now... "For all we know, Doug and Tony could be **dead!!**"

TIM MUNRO

TIC-TOC
SECRET

SEASON ONE - 25 episodes

1) ENCOUNTER AT FARPOINT ***
(Double episode, 26/9/87)
Teleplay: D.C.Fontana and Gene Roddenberry
Director: Corey Allen
Visual Effects Co-ordinator: Robert Legato
Music: Dennis McCarthy
Producer: Maurice Hurley

2) THE NAKED NOW (3/10/87) **½
Teleplay: J. Michael Bingham
Story: John D. F. Black and J. Michael Bingham
Director: Paul Lynch
Music: Ron Jones

3) CODE OF HONOR (10/10/87) *
Teleplay: Kathryn Powers and Michael Baron
Director: Russ Mayberry
Music: Fred Steiner

4) THE LAST OUTPOST (17/10/87) ***
Teleplay: Herbert Wright
Story: Richard Krzemien
Director: Richard Colla
Music: Dennis McCarthy

5) WHERE NO ONE HAS GONE BEFORE (24/10/87) **½
Tepleplay: Diane Duane and Michael Reaves
Director: Rob Bowman
Music: Ron Jones

6) LONELY AMONG US (31/10/87) **
Teleplay: D. C. Fontana
Story: Michael Halperin
Director: Cliff Bole

7) JUSTICE (7/11/87) *½
Teleplay: Worley Thorne
Story: John D F Black and Worley Thorne
Director: James L. Conway
Music: Dennis McCarthy

8) THE BATTLE (14/11/87) ****
Teleplay: Herbert Wright
Story: Larry Forrester
Director: Rob Bowman
Music: Ron Jones

9) HIDE AND Q (21/11/87) ***
Teleplay: C. J. Holland and Gene Roddenberry
Story: C. J. Holland
Director: Cliff Bole
Music: Dennis McCarthy

10) HAVEN (28/11/87) **
Teleplay: Tracy Torme
Story: Tracy Torme and Lan O'Kun
Director: Richard Compton

11) THE BIG GOODBYE (9/1/88) ****½
Writer: Tracy Torme
Director: Joseph L. Scanlon
Music: Dennis McCarthy

12) DATALORE (16/1/88) **½
Teleplay: Robert Lewin and Gene Roddenberry
Story: Robert Lewin and Maurice Hurley
Director: Rob Bowman
Visual Effects Co-ordinator: Dan Curry
Music: Ron Jones

13) ANGEL ONE (23/1/88) **½
Writer: Patrick Barry
Director: Michael Rhodes
Music: Dennis McCarthy

14) 11001001 (30/1/88) ***
Writers: Maurice Hurley and Robert Lewin
Director: Paul Lynch
Visual Effects Co-ordinator: Robert Legato
Music: Ron Jones

15) TOO SHORT A SEASON (8/2/88) **
Teleplay: D. C. Fontana and Michael Michaelian
Story: Michael Michaelian
Director: Rob Bowman
Visual Effecst Co-ordinator: Dan Curry
Music: George Romanis

16) WHEN THE BOUGH BREAKS (13/2/88) **½
Writer: Hannah Louise Shearer
Director: Kim Manners
Visual Effects Co-ordinator: Robert Legato
Music: Ron Jones

17) HOME SOIL (20/2/88) **
Teleplay: Robert Sabaroff
Story: Karl Guers, Ralph Sanchez and Robert Sabaroff
Director: Corey Allen
Visual Effects Co-ordinator: Dan Curry
Music: Dennis McCarthy

18) COMING OF AGE (12/3/88) ****
Writer: Sandy Fries
Director: Michael Vegar

19) HEART OF GLORY (19/3/88) ****½
Teleplay: Maurice Hurley
Story: Maurice Hurley, Herbert Wright and D.C.Fontana
Director: Rob Bowman
Visual Effects Co-ordinator: Robert Legato
Music: Ron Jones
Co-Producers: Robert Lewin and Herbert Wright

20) ARSENAL OF FREEDOM (9/4/88) ****
Teleplay: Richard Manning and Hans Beimler
Story: Maurice Hurley and Robert Lewin
Director: Les Landau

21) SYMBIOSIS ***
Teleplay: Robert Lewin, Richard Manning, Hans Beimler
Story: Robert Lewin
Director: Win Phelps
Visual Effects Co-ordinator: Dan Curry
Music: Dennis McCarthy
Producer: Robert Lewin

22) SKIN OF EVIL (23/4/88) **
Teleplay: Joseph Stefano and Hannah Louise Shearer
Story: Joseph Stefano
Director: Joseph L. Scanlon
Visual Effects Co-ordinator: Robert Legato
Co-Producers: Robert Lewin and Herbert Wright

23) WE'LL ALWAYS HAVE PARIS (30/4/88) ***½
Writers: Deborah Dean Davis and Hannah Louise Shearer
Director: Robert Becker
Visual Effects Co-ordinator: Dan Curry
Music: Ron Jones
Co-Producer: Robert Lewin

24) CONSPIRACY (7/5/88) *****
Teleplay: Tracy Torme
Story: Robert Sabaroff
Director: Cliff Bole
Music: Dennis McCarthy

25) THE NEUTRAL ZONE (14/5/88) ***
Telestory and Teleplay: Maurice Hurley
Story: Deborah McIntyre and Mona Clee
Director: James L. Conway
Visual Effects Co-ordinator: Robert Legato
Music: Ron Jones

STAR TREK
THE NEXT GENERATION

SEASON TWO - 22 episodes

1) THE CHILD (19/11/88) *
Writers: Jaron Summers, Jon Povill, Maurice Hurley
Director: Rob Bowman
Visual Effects Supervisor: Robert Legato
Music: Dennis McCarthy
Producers: Burton Armus, John Mason and Mike Gray

2) WHERE SILENCE HAS LEASE (26/11/88) **½
Writer: Jack B. Sowards
Director: Winrich Kolbe
Visual Effects Supervisor: Dan Curry
Music: Ron Jones

3) ELEMENTARY MY DEAR DATA (3/12/88) ***
Writer: Burton Alan Lane
Director: Rob Bowman
Visual Effects Supervisor: Robert Legato
Music: Dennis McCarthy

4) THE OUTRAGEOUS OKONA (10/12/88) **
Teleplay: Burton Armus
Story: Les Menchen, Lance Dickson, David Landsberry
Director: Robert Becker
Visual Effects Supervisor: Dan Curry
Music: Ron Jones

5) LOUD AS A WHISPER (7/1/89) **
Writer: Jacqueline Zambrano
Director: Larry Shaw

6) THE SCHIZOID MAN (21/1/89) ***½
Teleplay: Tracy Torme
Story: Richard Manning and Hans Beimler
Director: Les Landau
Visual Effects Supervisor: Robert Legato
Music: Dennis McCarthy

7) UNNATURAL SELECTION (28/1/89) **
Writers: John Mason and Mike Gray
Director: Paul Lynch

8) A MATTER OF HONOR (4/2/89) ****
Writers: Wanda Haight, Gregory Amos and Burton Armus
Director: Rob Bowman
Visual Effects Supervisor: Dan Curry
Music: Ron Jones

9) THE MEASURE OF A MAN (11/2/89) *****
Writer: Melinda Snodgrass
Director: Robert Scheerer
Visual Effects Supervisor: Robert Legato
Music: Dennis McCarthy

10) THE DAUPHIN (18/2/89) **½
Writers: Leonard Mlodinow and Scott Rubenstein
Director: Rob Bowman
Visual Effects Supervisor: Dan Curry

11) CONTAGION (18/3/89) ***½
Writers: Steve Gerber and Beth Woods
Director: Joseph L. Scanlon
Visual Effects Supervisor: Robert Legato
Music: Dennis McCarthy

12) THE ROYALE (26/3/89) *½
Writer: Keith Mills (Tracy Torme)
Director: Cliff Bole
Visual Effects Supervisor: Dan Curry
Music: Ron Jones

13) TIME SQUARED (1/4/89) **
Teleplay: Maurice Hurley
Story: Kurt Michael Bensmiller
Director: Joseph L. Scanlon
Visual Effects Supervisor: Robert Legato
Music: Dennis McCarthy
Producers: Burton Armus, John Mason, Mike Gray and Robert L. McCullough

14) THE ICARUS FACTOR (22/4/89) *½
Teleplay: David Assael and Robert L. McCullough
Story: David Assael
Director: Robert Iscove
Visual Effects Supervisor: Dan Curry
Music: Ron Jones
Producer: Robert L. McCullough

15) PEN PALS (29/4/89) ****
Teleplay: Melinda Snodgrass
Story: Louise Shearer
Director: Winrich Kolbe
Visual Effects Supervisor: Robert Legato
Music: Dennis McCarthy

16) Q WHO (6/5/89) *****
Writer: Maurice Hurley
Director: Rob Bowman
Visual Effects Supervisor: Dan Curry
Music: Ron Jones

17) SAMARITAN SNARE (13/5/89) ***
Writer: Robert L. McCullough
Director: Les Landau
Visual Effects Supervisor: Robert Legato
Music: Dennis McCarthy

18) UP THE LONG LADDER (20/5/89) *½
Writer: Melinda Snodgrass
Director: Winrich Kolbe
Music: Ron Jones

19) MANHUNT (17/6/89) *
Writer: Terry Deveraux (Tracy Torme)
Director: Rob Bowman
Visual Effects Supervisor: Gary Hutzel
Music: Dennis McCarthy

20) THE EMMISARY (24/6/89) ****
Telestory & Teleplay: Richard Manning & Hans Beimler
Based on a story by: Thomas H. Calder
Director: Cliff Bole
Visual Effects Supervisor: Dan Curry
Music: Ron Jones

21) PEAK PERFORMANCE (8/7/89) ***½
Writer: David Kemper
Director: Cliff Bole
Visual Effects Supervisor: Robert Legato
Music: Dennis McCarthy

22) SHADES OF GRAY (15/7/89) *
Teleplay: Maurice Hurley, Richard Manning and Hans Beimler
Story: Maurice Hurley
Director: Rob Bowman
Visual Effects Supervisor: Dan Curry
Music: Ron Jones

SEASON THREE - 26 episodes

1) EVOLUTION (23/9/89) **½
Writers: Michael Piller and Michael Wagner
Director: Winrich Kolbe
Visual Effects Supervisor: Robert Legato
Music: Ron Jones
Co-Producers: Hans Beimler and Richard Manning

2) THE ENSIGNS OF COMMAND (30/9/89) ****
Writer: Melinda Snodgrass
Director: Cliff Bole
Visual Effects Supervisor: Dan Curry
Music: Dennis McCarthy

3) THE SURVIVORS (7/10/89) ***
Writer: Michael Wagner
Director: Les Landau

4) WHO WATCHES THE WATCHERS (14/10/89) ****
Writers: Richard Manning and Hans Beimler
Director: Richard Wiemer
Visual Effects Supervisor: Robert Legato
Music: Ron Jones

5) THE BONDING (21/10/89) *****
Writer: Ronald D. Moore
Director: Winrich Kolbe
Visual Effects Supervisor: Dan Curry
Music: Dennis McCarthy

6) BOOBY TRAP (28/10/89) ****½
Teleplay: Roman M Piulier and Richard Danus
Story: Michael Wagner and Ron Roman
Director: Gabrielle Beaumont
Visual Effects Supervisor: Robert Legato
Music: Ron Jones

7) THE ENEMY (4/11/89) ****
Writers: David Kemper and Michael Piller
Director: David Carson
Visual Effects Supervisor: Dan Curry
Music: Dennis McCarthy

8) THE PRICE (11/11/89) **½
Writer: Hannah Louise Shearer
Director: Robert Scheerer
Visual Effects Supervisor: Robert Legato
Music: Ron Jones

9) THE VENGEANCE FACTOR (18/11/89) **
Writer: Sam Rolfe
Director: Timothy Bond
Visual Effects Supervisor: Dan Curry
Music: Dennis McCarthy

10) THE DEFECTOR (30/12/89) ****
Writer: Ronald D. Moore
Director: Robert Scheerer
Visual Effects Supervisor: Robert Legato
Music: Ron Jones
Co-Producers: Hans Beimler, Richard Manning
Producer: Ira Steven Behr

11) THE HUNTED (6/1/90) **
Writer: Robin Bernheim
Director: Cliff Bole
Visual Effects Supervisor: Dan Curry
Music: Dennis McCarthy

12) THE HIGH GROUND (27/1/90) ***
Writer: Melinda Snodgrass
Director: Gabrielle Baeumont
Visual Effects Supervisor: Robert Legato
Music: Ron Jones

13) DEJA Q (3/2/90) ****½
Writer: Richard Danus
Director: Les Landau
Visual Effects Supervisor: Dan Curry
Music: Dennis McCarthy

14) A MATTER OF PERSPECTIVE (10/2/90) *
Writer: Ed Zuckerman
Director: Cliff Bole
Visual Effects Supervisor: Robert Legato
Music: Ron Jones

15) YESTERDAY'S ENTERPRISE (17/2/90) *****
Teleplay: Ira Steven Behr, Richard Manning, Hans Beimler and Ronald D. Moore
Based on a story by: Trent Christopher & Eric Stillwell
Director: David Carson
Visual Effects Supervisor: Dan Curry
Music: Dennis McCarthy

16) THE OFFSPRING (10/3/90) ***½
Writer: Rene Escheverrea
Director: Jonathan Frakes
Visual Effects Supervisor: Robert Legato
Music: Ron Jones

17) SINS OF THE FATHER (17/3/90) ****½
Teleplay: Ronald D. Moore and W. Reed Moran
Based on a teleplay by: Drew Deigham
Director: Les Landau

18) ALLEGIANCE (24/3/90) ***
Writers: Richard Manning and Hans Beimler
Director: Winrich Kolbe

19) CAPTAIN'S HOLIDAY (31/3/90) **½
Writer: Ira Steven Behr
Director: Chip Chalmers
Visual Effects Supervisor: Dan Curry
Music: Dennis McCarthy

20) TIN MAN (29/4/90) **
Writers: Dennis Putman Bailey and David Bischoff
Director: Robert Scheerer
Visual Effects Supervisor: Robert Legato
Music: Jay Chattaway

21) HOLLOW PURSUITS (5/5/90) ****
Writer: Sally Caves
Director: Cliff Bole
Visual Effects Supervisor: Ron Moore
Music: Dennis McCarthy

22) THE MOST TOYS (12/5/90) **
Writer: Shari Goodhartz
Director: Timothy Bond
Visual Effects Supervisor: Gary Hutzel

23) SAREK (19/5/90) *****
Telestory & Teleplay: Peter Beagle
From an unpublished story by: Marc Cushman and Julie Jacobs
Director: Les Landau
Visual Effects Supervisor: Dan Curry

24) MENAGE A TROI (2/6/90) **
Writers: Fred Bronson and Susan Sackett
Director: Robert Legato
Visual Effects: Robert Legato
Music: Ron Jones

25) TRANSFIGURATIONS (9/6/90)
Writer: Rene Escheverrea
Director: Tom Benko
Visual Effects Supervisor: Dan Curry
Music: Dennis McCarthy

26) THE BEST OF BOTH WORLDS (23/6/90) *****
Writer: Michael Piller
Director: Cliff Bole
Visual Effects Supervisor: Robert Legato
Music: Ron Jones

The Complete STAR TREK: THE NEXT GENERATION Seasons 1-3 Episode Guide

TECHNICAL CREDITS: There is continuity in the technical areas. **David Livingston** is Line Producer throughout. **Peter Lauriston** is Associate Producer for Seasons One and Two and Co-Producer for Season Three (responsible for keeping special effects work on schedule). **Herman Zimmerman** is Production Designer for Season One and **Robert James** for Two and Three.

The only immutable Creative Production Executives are **Gene Roddenberry** and **Rick Berman. Roddenberry** is Executive Producer throughout, **Berman** is originally a Supervising Producer along with **Robert Justman** through **Home Soil,** then **Justman** becomes merely a Consulting Producer for the remainder of Season One and **Berman** becomes Co-Executive Producer along with **Maurice Hurley** for the remainder of Season One and all of Season Two. **Hurley** leaves after Season Two and **Michael Piller** becomes Co-Executive Producer for the Third Season from **The Bonding** onwards, with **Berman** having the title of Executive Producer for the entire Third Season.

NOTES: Whatever the problems that have plagued the writers and producers, **The Next Generation** has been open to giving directorial opportunities. **Les Landau** has moved from being a frequent Assistant Director to Director of many of the episodes. **Tom Benko,** who has edited most of the episodes, also got a chance to direct this year, as did veteran effects supervisor **Robert Legato.** Most notably, **Jonathan Frakes** did a very credible job directing **The Offspring** and is expected to do more episodes next season. This was one instance in which he definitely shook the shadow of William Shatner. And, of course, **Eric Stillwell** of the production staff found fame in fandom at least by co-authoring the script which brought Tasha Yar back for a more dignified death in **Yesterday's Enterprise,** a story which also convinced Gene Roddenberry that it was possible to do multipart stories in the future since it seem to cry out for more extended treatment.

REGULAR CAST (all three seasons, unless indicated): Patrick Stewart (Captain Picard), **Jonathan Frakes** (Commander Riker), **Brent Spiner** (Data), **Michael Dorn** (Worf), **LeVar Burton** (Lieutenant Geordi LaForge), **Marina Sirtis** (Deanna Troi), **Gates McFadden** (Dr. Beverly Crusher, Seasons 1 and 3), **Wil Wheaton** (Wesley Crusher), **Diana Muldaur** (Dr. Kate Pulaski, Season 2), **Denise Crosby** (Tasha Yar, Season 1: **Encounter at Farpoint** to **Skin of Evil,** and Season 3: **Yesterday's Enterprise** only), **Whoopi Goldberg** (Seasons 2 and 3: various episodes).

NOTE ON GUIDE: In addition to episode title, US première date of transmission, teleplay and original story author(s) and director, we have also included credits for visual effects, music and producer. In the latter three categories where the contributor is the same on consecutive stories, only the first in the group of stories is credited.

GOING WHERE ONE **HAS** GONE BEFORE:

Three Years on **The Next Generation**

WITH 'STAR TREK: THE NEXT GENERATION' ABOUT TO EMBARK ON A RECORD FOURTH SEASON THIS MONTH IN AMERICA WHILE THE FIRST SEASON IS DUE TO AIR IN BRITAIN THIS AUTUMN IN THE FIRST PART OF THIS MAJOR ANALYSIS ON THE FIRST THREE SEASONS KATHLEEN TOTH EXAMINES THE EVOLUTION OF THE REBIRTH OF A LEGEND THROUGH THE ORIGINAL WRITER'S GUIDELINES (AND WHETHER THEY HAVE BEEN ADHERED TO) AND EXAMINES EACH OF THE MAIN CHARACTERS' DEVELOPMENTS IN DEPTH...

WHEN GENE RODDENBERRY decided in 1986 to recast Thomas Wolfe to the Klingons and try to go home again, majority opinion was that he could not succeed in creating a new 'Star Trek' in the shadow of the original, especially as he was moving to finalize plans just as the 'Star Trek' film series was enjoying its greatest popularity with the release of 'The Voyage Home'.

The whole attempt might have been inexplicable were it not for the fact that Roddenberry himself had been virtually excluded from real involvement with the **Star Trek** films in favour of Harve Bennett ever since the lukewarm reception accorded the first feature film based on the series in 1979. A desire to lay fresh claim to his brainchild was augmented by the lingering afterburn of dissatisfaction with what he recalled as a lack of control over the original series during its three-year stint on NBC from 1966 to 1969. It is easy to forget that what has since become an American cultural icon was never more than marginal in the ratings during its network career and Roddenberry endured continual tinkering, starting with rejection of the cast of the pilot (either Majel Barrett or Leonard Nimoy would have to go) and ending with unfavourable scheduling changes. The level of aggravation was so high by the start of the third season that Roddenberry and his associate Robert Justman both effectively distanced themselves from the final season, which eventually presented such **Trek** low points as the infamous **Spock's Brain.**

Roddenberry was determined to reclaim ground for himself apart from the film series, but to do it in a way that would maximise his control. To this end, he got Paramount support for producing the new series for syndication directly to individual stations around the country who could show it at a time of their choosing each week. This was as radical as the whole idea of returning to his roots as no syndicated series had ever been so expensive and Paramount knew that it would have to run for a number of seasons before any profit would begin to be made. In practical terms, then, the producers were committed from the start to a minimum five or six year run for **The Next Generation** if the journey was going to be worth making from the perspective of the book-keeping department, regardless of artistic merits.

It would have indeed been difficult to predict how completely reversed the situation would be now that **The Next Generation** has completed its third season. The film series based upon the original television cast has stubbed its toe badly with **The Final Frontier** and become the butt of jokes about the advancing age and waistlines of the crew. Harve Bennett has left Paramount after the rejection of his plan for a sixth film that he would have directed, while the 25th anniversary of the gold mine that has been **Star Trek** looms on the studio's horizon. **The Next Generation,** on the other hand, has moved on from establishing the basis on which to be a business success to achieve a great measure of critical applause and fan acceptance in its latest season. The seal of studio approval has returned to Roddenberry as Paramount has asked him to undertake the perilous project of scripting another film with his old cast while the studio has also alloted resources to promoting the success of the new series and pressing the industry to grant major awards to the non-network programme for the first time.

Roddenberry, who is sixty-nine this year, once again has not resisted the challenge of going back, this time to the very daunting task of finding something worthwhile to do with Kirk and the gang after five films and a good deal of development that did not please him. This may prove to be an act of hubris for which a price will be paid, the fate that seemed to catch up with Jean-Luc Picard as **The Next Generation** appeared to set a new course for next year in the climax of the third season. That journey will be largely left in the hands of Rick Berman and Michael Piller, who have emerged from an amazing regime of chaos in the production and writing areas on **The Next Generation** as the men trusted to carry on the Roddenberry vision as the master's attention moves elsewhere.

No overview of how **The Next Generation** took shape and developed can ignore the background of this struggle, the guiding thread of which has been Gene Roddenberry's determination that **this** time things would be done in accord with his philosophy. That word is not an exaggeration for Roddenberry takes **Star Trek** quite seriously as representing a particular sort of vision about the future of humanity, and from that, necessarily a reflection of the present, that sets guidelines for the scripts and characters that can be used on the series. Writers and producers who find these ideas too constraining or who simply resent rewriting of their work to fit a framework they may not be in tune with have left the series, claiming either that they were not getting proper credit for their contributions to the series or that they could not do the kind of work that they felt would make for better episodes. Some of the casualties in this process have been old associates, others talents new to **Star Trek.** Much that was wrong with the first two seasons might be blamed on this parade of personnel changes, but then the remarkably high level achieved by the third season must receive its due. The contributions of the actors and the technical staff to this happy result should not be underestimated. The volatility seen in the writing and producing of **The Next Generation** contrasts remarkably with the stability of the technical staff. The look of the series has been distinctive from the beginning, although effects have never been made to carry the story. Oddly enough this has been achieved on a budget that is actually smaller than that allowed for effects in the original series, if an adjustment is made for inflation. The actors have been permitted to have an influence on developments as well, although no doubt never as much as they might like. The one voluntary departure from the cast, Denise Crosby's Tasha Yar, occurred precisely because she felt it clear that her ideas about the development of her character were not going to carry the day. On the other hand, this has been by all accounts an unusually happy cast that gets on well with one another, despite the strain that might have been caused by the difficulty of writing for the large number of continuing roles, not to mention the mysterious going and coming again of Gates McFadden, and the rather unsatisfactory demise of Tasha Yar that was redressed so well in **Yesterday's Enterprise.**

To get some perspective on all of this, let us look at what was originally written as guidelines for the writers and directors as the series began, how that was later revised by Roddenberry, and what has actually occurred within the broadcast episodes as the Enterprise has travelled on what was expected from the start to be a lengthy journey. We should not be surprised if the brave new world of the 24th century contains a few blind spots or inconsistencies that may be based on the peculiar features of Gene Roddenberry's preoccupation with his own track record from the original series.

IN THE BEGINNING

The foundations for the new series were laid by Roddenberry in conjunction with two individuals well known for their work on the orginal series, David Gerrold and D. C. Fontana. Gerrold did a good deal of the early work on sketching out the characters found in the new crew, yet he was gone before the first episode ever aired, despite still being responsible for the novelisation of that story as the first **Next Generation** book title. Fontana lasted a few months longer but departed for essentially the same reasons. Scripting and script editing functions were up in the air for some time until Maurice Hurley emerged to assume some measure of control. Before the first season was over, veteran writers and producers like John D. F. Black, Herbert Wright and Robert Lewin all departed, unhappy with the rewriting of their scripts and with the direction they thought the show was taking. Several complaints were filed with the writer's guild on the subject of rewrites, including the bizarre story that Gene Roddenberry's attorney sometimes rewrote scripts, including **Skin of Evil** (containing Tasha Yar's demise)!

The remaining link to the original series, Robert Justman, also left at the end of the first season after cutting back on his involvement earlier in the year. His legacy to **The Next Generation** is considerable, including his suggestion that Patrick Stewart play Picard, the hiring of directorial star Rob Bowman, finding Ron Jones for what became a two-man music department, advancing the idea of having families on board, and also of having a Klingon officer. But despite all of the changes in personnel, the stage did seem set for a more coherent second season with Maurice Hurley leading a revamped writing staff towards action-adventure after **Conspiracy** and Tracy Torme, the most lauded writer of the first year, being retained as creative consultant. However, the second season was derailed by a lengthy Los Angeles writers' strike, an unpopular cast change, and renewed warfare in the writing staff. Torme ended up consulting hardly at all and was so unhappy with changes made in scripts he had written that he had his name removed in some cases. It was therefore not surprising that he left at the end of the second year, the more unexpected news was that his antagonist, Hurley, was also leaving and that Gates McFadden was returning to the cast. Hurley fired some parting barbs at his unruly writers and at Roddenberry's vision of future harmony, while admitting to being very disappointed with how the second series had gone. It is appropriate that his legacy should include the introduction on the anti-Roddenberry, I mean The Borg, into the series along with the decision to hire Melinda Snodgrass and thus ensure a source for greater depth of characterization in the scripts.

These developments set the stage for the improvement that came with the third season although, again, the actors must be given a great deal of the credit for making the most of opportunities to enhance the material they had started with. Patrick Stewart only agreed to accept the rôle of the Captain with the understanding that he would have considerable input into how the character developed. Picard's interest in Shakespeare, established early on, was a clear device to allow him to manoeuvre. It is also clear that he found little rapport with Dr. Pulaski and has benefitted from the return of Dr. Crusher's more endearing personna. Brent Spiner has also done a splendid job in the difficult assignment of making Data something other than the transparent Spock substitute that everyone more or less expected him to be. The fact that Stewart and Spiner were able to differentiate themselves so strongly form the roles that went before made it possible for the rest of the series to find its own niche. It is therefore appropriate that they are the two most popular characters, closely followed by Worf and Dr. Crusher.

Perhaps the single most noticeable general change from the first season to the third is the adoption in the past year of a much warmer emotional tone, partly as reflected in body language. One of the odd features of the first series was how very cool everyone was to one another, even in a crisis. There is hardly any scene in which one crewmember touches another, let alone shows uncontrolled feeling (other than in **The Naked Now** while officially intoxicated). In fact, the warmest scenes are reserved for vintage **Trek** type excursions to a planet ruled by women (**Angel One**) and what should be described as the planet of the Nordic nudists in **Justice.** The two most expressive people are Worf and Yar, both of whom are often told to get a grip on themselves as a consequence of their impulsiveness. Even the apparent loss of the Captain in **Lonely Among Us** produces no more than mild regrets compared to the hysteria offered up every time Kirk went missing.

One of the reasons McFadden's absence was felt is that her character provided much of what there was in the way of emotional texture via her connections to Wesley and Picard and the general air of humanist concern she represented. The tone of the second series became positively icy at times, especially in **Samaritan Snare** where the Captain appears to be contemptuous of Pulaski from beginning to end. The third season has featured excellent use of scenes where characters really seem to connect with one another and a comparative orgy of warmer body language offering supportive gestures, as when Troi embraces Data at the end of **Tin Man** or Beverley placing a consoling hand on Worf's shoulder in **Sins of the Father,** whether the Klingon wants it or not.

THE VIEW FROM THE DRAWING BOARD

Despite a rather tepid fan response to much of the first season as simply ripping off the old series' plots, momentum did seem to build up towards its end as the number of quality episodes rapidly expanded, from the slender early assortment of **Where No One Has Gone Before, The Battle** and **The Big Goodbye.** From **Coming of Age** through to **Conspiracy,** the series seemed to pull itself together, with only **Skin of Evil** standing out as a weak episode, marred by an unwise choice of monster to dispatch Tasha Yar and a controversy over how much dramatic import to give to her death. However, the first season is characterised by ambivalence over the handling of emotional relationships among the crew and the inevitable problems of establishing consistent characters with so many writing changes. First drafts and later versions of scripts could change drastically and the actors were often only left with a few days to come to grips with what was finally delivered for filming.

What kind of framework was provided by the original writer's guide or "bible" for the series? One that made it clear that the spirit of the Enlightenment is alive and well in Gene Roddenberry's vision of the future. The new series was to be set 78 years after the original, on a ship that is the fifth Starfleet vessel to bear the name "Enterprise". It is the first Galaxy class ship, which makes it eight times larger (in volume) than Kirk's Enterprise, and carries over 1,000 people, many of whom are not Starfleet personnel but researchers and family members. The guide is also at pains to stress that Starfleet is **not** a military organisation and the military look of the films' uniforms is singled out for criticism. It is also said (far too briefly) that by the 24th century technology has been unchained to enhance the quality of life. This may, by implication, account for the fact that would-be writers are told that, on the one hand, stories in which the technology breaks down to create a crisis are not acceptable, and, on the other, that the human faults and failings typical of our time are not going to be present in the crew because the 24th century has essentially moved beyond them and Starfleet personnel are specifically selected for their ability to transcend such failings. In addition there are to be no stories with Vulcans and no warfare with Klingons or Romulans. From this lofty moral position the Enterprise will boldly go on longer missions of exploration, which is why families are now included on starships. Only 19% of the galaxy is charted (compared to 4% at the time of the original series), but Starfleet now realises that human engineering is as important as the technical environment of the ship and knows that life should be lived, not postponed. Starfleet is said to encourage its people to participate in family and community life, where a variety of options are now available besides traditional marriage. The position of ship's counsellor is also a recognition of the vital importance of this human factor. The crew are to be seen as a band of brothers and sisters who approach life as a great adventure, humans somewhat better than ourselves whom we would wish to be like.

While it is insisted that it will be an ensemble cast, some characters receive more attention than others. In fact, Worf does not even appear in the first writer's guide, being intended to be used from time to time as the transporter operator in a very minor rôle, but it was decided that he was needed to enliven the bridge. The growth of this character has probably been the most unforeseen development in the series, aided by Michael Dorn's willingness to wait for small segments to make an impact as he very much sees Worf as a man of few but emphatic words. He gained early fame by merely uttering the words "nice planet" in **Justice.** The fact that he does not fully share the Federation's ideals makes him more appealing for us.

Cont'd next issue...

JACQUELINE PEARCE

FOREWARD BY PETER F. D. LINFORD: MY INTERVIEW WITH JACQUELINE PEARCE, WHOM READERS WILL RECALL AS SERVALAN FROM 'BLAKE's SEVEN' AND AS CHESSENE FROM THE 1985 'DOCTOR WHO' STORY 'THE TWO DOCTORS', WAS WITHOUT DOUBT THE HARDEST, AND MOST UNUSUAL, THAT I HAVE EVER CONDUCTED. RANGING WITHOUT PARTICULAR STRUCTURE OVER A VARIETY OF SUBJECTS QUITE UNCOONECTED WITH EITHER SERIES, IT WAS MORE OF A CONVERSATION THAN AN INTERVIEW AND, AS SUCH, THE MOST HONEST WAY TO PRESENT IT IS AS A DIALOGUE. WHAT FOLLOWS, THEN, IS A MORE OR LESS DIRECT TRANSCRIPT OF A DISCUSSION WITH A MOST REMARKABLE LADY (CONDUCTED ON JULY 1st, 1990)...

PL: We may as well get straight into the 'Blake's 7'. Were you aware of any background motives of the production team in deciding to make the central villain a woman?

No. When Terry(Nation) started writing the series Servalan was a man, and half way through the first script he woke up one morning and said 'No, he should be a she!'

Did he give a reason?

Because he finds it difficult to write for women he started writing it as a man, and then I suppose he could see the value of having a villain who was a woman, but she was an unusual woman - she wasn't your average girl-next-door.

You have said that you didn't think Servalan was evil. What, then, did you perceive her motivation as being?

I saw her as a woman who was very damaged and driven by pain. That can result as manifesting as evil and perhaps it did, but I'm saying that what drove her was not a desire to be evil but a desire to escape from pain and by keeping oneself invulnerable and getting more and more power, then you can protect yourself.

But this wasn't a revenge desire? As part of your preparation for playing the part - as your own estimation of the background - did you come up with any specific events?

No, I don't work like that. She developed as the series continued and as I developed as a human being, and it probably was motivated by revenge. I hadn't thought of that and I think you're probably right.

Although she wasn't taking her revenge out on whoever had caused the pain...

No, it was life.

That, surely, is vengeful evilness?

She was taking her revenge out on life, and as you go through life you learn, hopefully, not to take it so personally and to see that, in every painful experience, there is a most valuable growth that you can get. Now, if the series had continued, I would have liked it to have continued in that area; to show the growth that human beings can make and the paths by which they do it.

That was one of the things I was going to ask you; had 'Blake' continued, which way would Servalan have gone?

I don't know. When I finished the series I laid her to rest. If ever we did it again I'd be fascinated to see what happened to her.

People have said that 'Blake's 7' was an unhappy show to work on. Was this really so?

I can only speak for myself, and for the first three seasons I was very happy; particularly the third season which is my favourite. We had a new influx of people - I adored Steven Pacey. I was very happy in that series, they served me quite well, and then it all changed in the fourth series. I felt that egos got in the way and, instead of working for the good of the show, it became about individual specific egos wanting to dominate.

On the acting side or the production side?

On the acting side, and, I think, on the production side as well. Oh indeed.

Was there a feeling, perhaps, when Vere Lorrimer took over, that he approached it in the wrong way by trying to start again? For example he replaced Zen with Slave, the Liberator with the Scorpio...

Right.

...and that was a mistake. Perhaps he should have changed the way the series went; instead of always having them on top, having them on the run for instance?

Absolutely. Yes, I agree with you. But the people who were involved with the show I don't think had the imagination to see what they could do with it, which is a great pity.

So you quite strongly feel that it was a show which didn't fulfil its potential?

Oh absolutely.

But was it fulfilling it at the start?

Probably not. It started to fulfil it more and more as it developed and as people got more and more involved with it. But no, it didn't. It fell apart in Series Four.

You spoke well of Terry Nation. He was credited with scripting all of the first season but later did less. Was he eased out or did he just decide to move on - he wasn't involved with the last season at all?

No he wasn't, he was in America by then, and I suppose he felt that there was more for him there. Terry is aware of the frustrations of working with the BBC. I think he probably made the wisest decision for him, but he was much missed by us.

So presumably he was heavily involved with the show more than just delivering the scripts? Was he often around the studio?

He was never around when I was there, but I didn't join until episode six of the first series so I don't know what went on before that or how great his involvement was in the pre-production stage.

And when he left, where then did the creative impetus stem from?

In which season?

In the last season. In the third we shifted away from the 'Blake crusading against the Federation' thing to a more fantasy-based science fiction format.

I personally felt that, in the fourth series, what was happening in the scripts was happening off-screen as well and that it was them against me!

You really felt that?!

Yes, I really did. I really did. They gave me as few episodes as they could get away with and, instead of using the strength that I brought to the show, they tried to topple me. That's what I feel.

But do you think that started in the last season? There was a lot less seen of the Federation in the third season when David Maloney was still there and Vere Lorrimer wasn't producer then. The show didn't seem to have started to go wrong at that point.

In that season I was very happy. I was having a good time, but it changed in the fourth season. David Maloney left after Season Three, then it was Vere and Chris Boucher.

Was this, then, an attitude towards the women in the series? Sally Knyvette and Jan Chappel have both said that they felt that they as women...

Yes.

...weren't used as they could have been...

Yes.

...or were even abused.

Yes.

Did you feel that?

Yes.

And yet you said you were happy to start with?

I was happy to start with. I think the women were ill-used. I also think that you have a responsibility to develop your character as best as you can and not rely on other people to do it for you. That's something you learn as you go through life and acting. But it's the BBC and it's bureaucratic and there is sexist thinking, I don't care what anyone says.

But one would have thought that that would be less so because you weren't part of a team which was basically male. There was Gareth Thomas and Paul Darrow, but you were independent.

Exactly, I was an independent woman, and I think a lot of men find that threatening.

In which case it does seem slightly odd that - if there was that feeling at the BBC - that they allowed the main villain to be a woman in the first place?

Yes, but I was only supposed to be in one episode - which was episode six - and then leave. It was only because David Maloney thought that I was good and asked me to stay on that that character took off anyway. She was never intended to be 'the heavy' going through the series.

It was going to be Stephen Greif originally?

Yes.

How did you react to the change in casting there when Brian Croucher came along? Paul Darrow I recall wrote an article in the 'Blake's 7' Marvel magazine years ago saying that he thought that once the casting had changed that that really spelt the end of the character and that it wasn't going to succeed.

Well, I think I agree, because Brian Croucher is not Stephen Greif. He's a totally different actor and I thought it was very unfair to make an actor play another actor's part, which is effectively what he had to do. Same character, same name, and they're two different people, so it would have been much better to have created a new character. It wasn't a personal thing to Brian, we all liked him very much. It was just that we felt that, for an actor, it was a very unfair thing to do. Our sympathies were completely with Brian, but it was Terry's insistence that he wanted that character to remain.

And then it came about that he left? How? Was he simply written out or did he decide he didn't want to do it?

I think it was probably a combination of the two.

Would you, do you think, have been as happy with your part in the series had he continued?

I don't think it would have affected me either way. It would have been quite nice to have had an ally and someone to play with.

It's interesting what you were saying, that Servalan wasn't evil, because Brian Croucher said that same thing about Travis. Is this a thing, when you get playing villainous roles, that you begin to sympathise with the character?

I think that to say someone is evil if far too black and white. You can get into a whole discussion then about what is evil and why does it exist and all that, but I am interested in why somebody is manifesting their evilness rather than just saying they are evil and playing an evil person.

Once the decision to continue with Servalan was made, was their any sitting down and deciding what you were going to do with her, or did you know in your mind where this character was going to go?

No. They asked me to stay on until the end of the first series and I thought it would just be to the end of the first series. But no, as far as I can remember there was certainly no discussion with the actors about what was going to happen. There never is.

This interview really is difficult.

Is it? Why?

I don't know, probably because I haven't had time to prepare. Anyway, your non-appearance in the last episode obviously galled you?

I did, at the time, take it personally, and think it was intended personally. I could be totally wrong and just be being paranoid, but I did take it personally. I cared about that series very much, I put everything I had into it. I was very ill by the end of it and I thought that I had not been served well.

Can you be more explicit about your objections to certain people, this ego problem?

Not really. I don't think I can because it would involve mentioning people's names and I don't think that would be a fair thing to do. And it's only my opinion anyway.

There has been talk, ever since the series went off the air, of a revival of the show, and there is very serious talk of it now. Given your feelings would you be interested in taking part?

Yes, I would be.

But given what conditions? Obviously if it was going to carry on...

Ah, no, no, no. As it was, no way would I be interested in doing it! I would like it done with a really intelligent producer and perhaps. done as a film or with one of the independent companies because I just loathe the BBC. But then ten years have gone by, perhaps I've changed, perhaps the BBC has, or perhaps I'm just being unrealistically optimistic which is a trait of mine.

Do you think that, after all this time, it really is possible to get something like that going again? I mean, after all, we're all older now, the audience it had has moved on to different things. Is it still possible?

It would be different and it might not interest the audience that we originally had, but it might attract a different one now. I think it would certainly attract an audience. As you say, it's ten years which is a long time and I'm still coming to conventions. And it's not only the fans - the original fans - but a new generation is now being introduced to it, so it's a constantly evolving thing.

When you were sent the script for 'Seek-Locate-Destroy', what was it that actually attracted you to it?

The fact that I was working at the English speaking theatre in Vienna at the time, and it meant coming back, getting off the plane and coming straight to rehearsal, and that doesn't often happen in an actor's life; to finish one job and start another. I was just so delighted to do that.

So it was that rather than the part of Servalan that attracted you?

It was a combination of many things, but that was certainly one of them.

So what was going on in Vienna?

I had done a play in the West End called Otherwise Engaged, and afterwards I was asked to do it in Vienna playing a different part, and that's why I went there - because I wanted to play the other part.

So you weren't training to be an actress there?

No, no, just working. I trained at the Royal Academy of Dramatic Art in this country and then I became a member of the Actor's Studio in America.

Is there any kind of snobbery about where you train, whether you go to RADA, LAMDA or wherever?

Yes, of course there is. There's snobbery in every area of life and my business is no exception, and probably much worse. There's a huge hierarchy but RADA has always been considered the best.

Why do you think that is?

Because it probably is, and because it has a tradition and so many fine actors - our finest actors, most of them - have come >

from that school, and it's a good training. Or it was when I was there.

Since we're on the subject of snobbery, do you find a snobbery in what kind of roles you're playing ? When we talk to people about 'Doctor Who', for example, people tend to regard it as a bit of a laugh.

Right!

Is there a snobbery today about doing science fiction and do you approach science fiction in the same way as something else ?

Well I do. I approach my work as if it's the first and last job I've ever done or ever will do and give it the best shot that I possibly can, and I think that's the way one should approach everything. But there is a snobbery about it, yes, I think that's one of the reasons Stephen Greif left. I think his smart friends at the RSC were saying 'You shouldn't be doing this'.

So he did actually leave rather than simply not being available ?

Yes, he left. He was asked to do the season and turned it down because they wouldn't pay him the money he wanted. I'm sure he was quite right to do that, too.

You were saying you approach a science fiction rôle in much the same way as you would anything else. I was listening to an interview between David Banks (I don't know if the name means anything to you ?)...

I know the name.

...and Colin Baker and they were talking about acting as a catharsis. Is acting a catharsis to you ?

Yes. Yes it is.

Can you expand upon that ?

Because what acting enables you to do is get in touch with sides of your personality that are socially unacceptable and express them in a controlled situation. That's very cathartic.

So what did Servalan teach you about yourself ?

Oh, she taught me a great deal about myself. She taught me about my capacity for passion which I hadn't known about until then, and it was a great surprise to me. She also gave me - it didn't last after I stopped playing her! - a confidence that was very new to me. Confidence and I had been strangers, and it was wonderful to know that I did actually have that within me and could develop it later. I do have my confidence now, it's taken me the best years of my life to get it, but she was very cathartic in breaking things down in me and showing me new things.

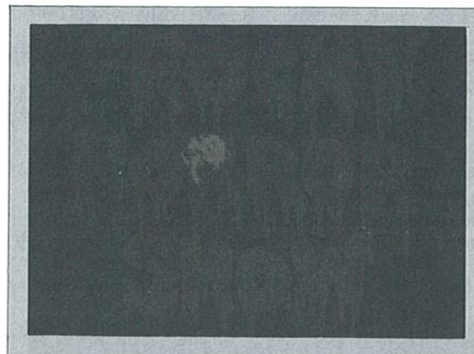
And now you're having a change in lifestyle.

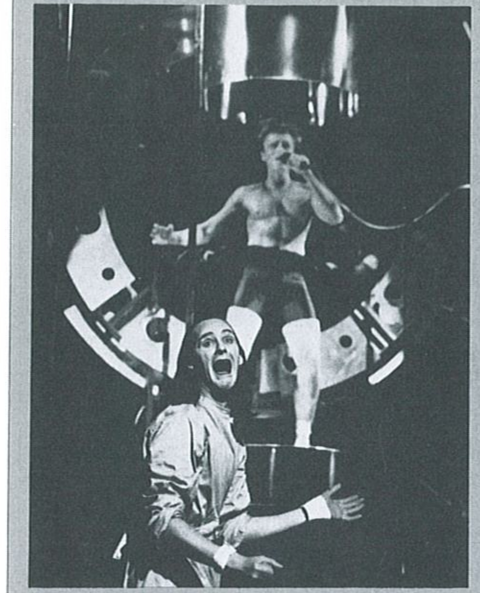
Yes.

Is that to say that you're not going to act anymore ?

No, it's saying that I'm no longer driven by the need to do it, which I have been all my life. I have been driven and I've finally reached a stage in my life where I'm no longer driven. It's as though a huge burden has been dropped from my shoulders and I feel very free and I want this period of my life for me. I'm living in Cornwall which is something I've wanted to do for years. I'm very happy there and I'm working as an artist's model. I love being with artists; they're very gentle people and I find it very healing and also extremely creative. So it's wonderful for me to just discover something I can do that's creative other than acting; it's taken me a long time to discover that life is creative and you have to be an artist in your life first before you can become an artist in a specific area...

INTERVIEW CONCLUDED NEXT ISSUE...





Tim McInnerny as 'Frank N Furter' and Adam Caine as 'Rocky' (c) 1990 John Haynes

WALKING UP to the Piccadilly Theatre in London's Denman Street in the middle of Britain's recent 95°+ heatwave was like a scene from the worst Nightmare on Elm Street.

You are immediately surrounded by ghouls and phantoms clad in fishnets and high heels! Still, this is the location ofr the latest rebirth of the now legendary Rocky Horror Show!

For the few telefantasy buffs still unfamiliar with this phenomenon, it is based on the 1950's B-movies (currently enjoying a Japanese revival care of Channel 4). To enhance this feel, on entering the auditorium you are swiftly handed 3-D specs to enable you to enjoy The Creature From The Black Lagoon.

The play tells the story of two "regular American kids", Brad Majors and Janet Weiss, whose car breaks down in a thunderstorn and so are forced to seek refuge in a nearby castle. This is the start of their downfall as they are greeted by Riff Raff, the macabre manservant, his sister Magenta and red-haired groupie Columbia, who introduce them to the master of the house, Dr. Frank N. Furter - "a sweet transvestite from transexual Transylvania". He, in turn, has completed experiments to make the perfect man and the subsequent birst of Rocky Horror sends the castle's inhabitants into overdrive. Finally Frank leads them, drug-induced, to take part in his orgiastic floor show before Riff Raff appears, informing him that they must return home to Transexual...

Got that so far ? Well, it doesn't matter anyway as, these days, the script takes a back seat to audience participation. The version of the show most people will be familiar with is the mammoth four-year tour by the Theatre Royal Hanley, which ended (somewhat prematurely) in 1988. This new version is a much darker, more gothic translation of the text than its predecessor, and is all the better for it (with a budget of £1 million you would expect it to be spectacular, and it is).

The author, Richard O'Brien, has taken a fresh look at the show and eradicated many of the references which used to cause the audience to shower the stage with rice, Kit Kats, Bounty Bars, etc. Indeed, on entering the theatre a message from the author informs you that "the New York rules apply", in other words, **behave yourselves!!** But this doesn't deter some well-intentioned Rocky fans from bellowing comments from the stalls and the actors immediately retort in a bid to prove they are wittier than their hecklers (which I would say, at least on the evidence of the show I saw , they most definitely are not!).

When it comes to reviewing the cast, comparisons are going to be made with the film version, and so many of the portrayals captured on film are now regarded as definitive ones. The team of Adrian (Young Ones) Edmondson and Gina Bellman as Brad and Janet is a winner nonetheless. Edmondson makes Brad very much a nerd with exaggereated walk and gestures, while Bellman's Janet is all wide eyes and innocence. Linda Davidson, late of EastEnders, comes close to stealing the show with her excellent Columbia, whilst Edward Tudor-Pole gives a chillingly sinister rendition of Riff Raff and likewise Mary Maddox as Magenta. Jonathan Adams returns to his original rôle of Narrator after appearing in both the original stage version and the film as the wheelchair bound scientist Dr. Everett Scott who, in the new version, is played by Gordon Kennedy (who also doubles as Eddie, the rocker from the locker).

Adam Caine is a very rugged Rocky. He stands around looking pretty half the time and doing little else for the rest. The only real criticism though is the casting of Black Adder's Tim McInnerny as the central character Frank N. Furter. His portrayal appears to owe more to the National Theatre than to the adult pantomime antics of the rest of the show. His character should be the most outrageous, dominating every scene. Instead McInnerny chooses to underplay it, keeping may lines to little more than a whisper. He is a very good actor, but good acting isn't really essential for this show; more of a tornado in full flight approach is what is needed! Still, there are the excellent rock tunes to bop to, and when you see 1,500 people on their feet screeching "Let's Do The Timewarp Again!" you know the cast are preaching to the converted.

The reason why the stage version is so successful is because the atmosphere in this theatre is like nothing you will ever encounter anywhere else. The legend lives on, not bad for a show celebrating its 17th birthday!

ROBERT COPE

Ticket Prices: £10-20
Duraction: 1½ hours (without an interval)
Box Office: Piccadilly Theatre,
Denman Street,
London W1V 8DY.
Tel: (071) 867 1118

THE ARCHIVES: Separating the Fact from the Fiction

ONE OF THE PROBLEMS of attempting to compile a definitive feature on something as hideously complex as a complete guide to 'Doctor Who' in the BBC Archives is that sometimes what seems to be a concrete fact sometimes...isn't!

For example, everyone knows that the film print of **The Abonimable Snowmen** episode two was returned to the BBC in 1982. However, for the last couple of years, the BBC can't seem to be able to lay their hands on it. Certainly, when a clip was requested for a news item a few years back (to do with Chris Bonnington's "Yeti-hunting" expedition to the Himalayas), all the Archives could supply to the news unit was the spool of location footage also held from this episode, featuring a Yeti chasing Jamie and Victoria down a hill. Similarly, when The A to Z of TV was shown on Channel 4 earlier this year, the same film spool of location footage was again used. I would point out to concerned readers that the Archives still hold a negative copy of this episode, but a new print would have to be struck for transmission or viewing.

And so to the comments raised about my article in the letters section of **DWB**#79, and firstly those points raised by Stephen James Walker:

1) All black and white **Doctor Who** episodes (bar **The Daleks** 4 and **Planet of Giants** 3) were transmitted from videotape. To recap, these two episodes were taped over two different studio sessions on 405-line videotape. Because this format at the time was too difficult to edit, the footage was telerecorded on to 35mm film for editing and transmitting. As far as the rest of the black and white episodes are concerned, once they had been transmitted the videotapes were erased for re-use, but not before 16mm telerecordings were made of them for storage.

The reason for the other episodes Stephen mentions being on 35mm (namely **The Dalek Invasion of Earth 5, The Power of the Daleks 6, The Wheel in Space** 5 and **6, The Dominators 3, The Krotons 1, The Seeds of Death** 5 and **The Space Pirates** 2) is that when they were due for telerecording, for one reason or another, no 16mm film was available, and so 35mm was used. I must stress that these episodes were never transmitted from this format. As far as the BBC are concerned, these are the formats the episodes were archived, and if no episodes had ever been "junked" they would still exist on 35mm film. Some still do survive in this format whilst others only now exist on 16mm - these being prints returned by BBC Enterprises, who only dealt **exclusively** with 16mm film (as far as **Doctor Who** is concerned).

As for **The Wheel in Space 5** and **6,** it is interesting to note that these episodes were not filmed at BBCtv Centre but at Lime Grove, where I imagine they were subsequently telerecorded. At the time Lime Grove only had 35mm telerecording suites.

2) An Arabic **Planet of Giants 3** dubbed into English ? Again this is not a totally accurate fact. **Planet of Giants 3** exists as a mute (i.e. silent) print with a separate magnetic soundtrack. These two have been mixed together to make a composite viewing print. Many other episodes have the soundtracks separately stored on magnetic tape, rather than rely on an optical soundtrack.

3) OK, so I forgot the two versions of **The Web Planet 1** and I hang my head in shame... Also this reveals the problem of doing a **definitive** guide to the Archives and the question of duplication. I hope I made clear in my original article that sometimes more than one copy of an episode exists, but as to which episodes... The problem is made worse by the fact that in the cases of duplication, the Archives sometimes junk the duplicated material - I hear that the 16mm black and white telerecordings of **Frontier in Space** were recently junked!

4) Again, Stephen is right for mentioning the minor edit in **The Celestial Toymaker 4.** The mention of an edited **The Faceless Ones 1** in the original article was my mistake, as I initially consulted some old notes when compiling the feature and neglected to notify **DWB** before it went to press.

5) If the Archives don't hold a copy of **The Power of the Daleks** production line sequence (end of episode 4), I wonder if they are aware that the Visual Effects Department have a copy (that is, if they haven't junked it by now). As for **Fury from the Deep 7,** that was an obvious typo on Gary's part.

6) **The Wheel in Space 6** is not a "slash print". Such a print can only be obtained if the original material is shot on film and the rushes are edited together to give a rough idea of what the final product will look like. **The Wheel in Space 6** was shot on video and any film prints made were post-transmission telerecordings. A perfect copy exists, but admittedly so does a copy (also on 35mm) with an incomplete soundtrack. A copy of this may have appeared on the "fan video network" (as Stephen calls it) which has led to the confusion.

7) Few 525-line master tapes of Pertwee episodes have been converted to 625-line specifically for the Archives although, as Stephen correctly assumes, BBC Enterprises have converted much of the material themselves for sales overseas.

8) I'm afraid that as far as **The Deadly Assassin 3** is concerned, the only copy the Archives hold in a re-broadcastable format is the edited repeat transmission (though strangely enough it's on the original spool of videotape for this episode). The reports of an unedited 625-line 2 inch copy being returned are false, as are reports I've seen of **Death to the Daleks 1** and **Planet of the Daleks 3** being returned on 625-line 2 inch video.

9) **The Awakening 1** has definitely been knackered by BBC Enterprises. The tape is severely scratched and is completely untransmittable, but is still held by the Archives despite this. However the 50-minute repeat compilation still survives and has been re-edited by BBC Enterprises for overseas sales. Nevertheless I would still maintain that the BBC Archives is the safest home for **Doctor Who** episodes (or any other programme for that matter). Unfortunately they have no say over what material can be withdrawn from their vast library - at the moment **any** BBC employee can, within reason, requisition material. It is mainly because of this that the policy of "safety copies" has been introduced. Nowadays, everything requisitioned from the Archives has a safety copy made, and it is this copy that is removed. For example, all video copies are not struck from the original print (or negative), but from a safety copy.

10) I apologise if my original article was confusing regarding the storage of latter-day material. Every episode/story from **The Deadly Assassin** onwards (apart from **The Awakening** - see above) exists in their original format in the Archives. Although both **Resurrection of the Daleks** and **The Five Doctors** also exist as four-parters in the Archives, I was mistaken in stating that four-part versions of Season 22's stories are also stored. These tapes are in fact held by BBC Enterprises, again for overseas purposes.

Moving on now to the points raised in Stephen James' (no relation to Mr.Walker ?) letter. None of the BBC's **Doctor Who** episodes are "slash prints" (see above). The US version of **Resurrection of the Daleks,** with extra scenes and no sound effects, is not held by the Archives, but BBC Enterprises have a copy. (The Archives do hold a copy of an early edit of episode one lasting 27 minutes - 2 minutes longer that the version shown in this country or abroad). The BBC Archives don't hold soundtracks of any episodes that are classified as "missing". No other **Doctor Who** trailers are known to exist on the end of any film prints/video tapes in the Archives, although some (like the Season 17 trailer or the 1987 press launch/preview) are still around, if only on VHS/U-matic formats.

Finally, regarding Peter Raite's points, I'm afraid he is wrong to say that 625-line TV did not come to the BBC until 1969, although colour broadcasts first started around this time (is he getting the two confused ?). To clarify the situation, I asked a reliable BBC source, who wishes to remain anonymous, to explain:

"Although it is true that BBC1 did not become a complete 625-line service until 1969 (BBC2 was 625-line since it began in 1965), this does not mean that the changeover happened overnight. The

BBC were gearing themselves up for 625-line transmissions on BBC1 at least as early as 1965, and quickly wanted to standardize their equipment. **Doctor Who** was first made in the 625-line monochrome system in 1967, with the first episode of **The Enemy of the World.** Some BBC1 programmes had already been transmitted in 625-line on the UHF bands we use today, along with BBC2, but the main BBC1 network was still transmitted on 405-line, as most people didn't have a 625-line television set. In 1969, when BBC1 became a complete 625-line service, everything was transmitted on 625-line, even though most people's TV sets were 405-line. To get round this problem, transmitters were fitted with line converters, converting 625-line to 405 monochrome, and transmitting it alongside 625 UHF but on the VHF wave band. If you lived in Birmingham in 1982 and had a 405-line TV set, you could have watched Peter Davison's first season of **Doctor Who** in the old 405-line monochrome system. The Sutton Coldfield transmitter stopped transmitting 405-line signals at the end of 1982 when its line converters were switched off for the last time."

I hope this clears the point up. If Peter still does not believe me, then take a look at the recently repeated 1966 World Cup Final. This was re-broadcast in June from its original 625-line master tape (not a 16mm telerecording note). If 625-line TV did not come into force until 1969, then how did the BBC manage to record the World Cup Final three years previously in this format ?

I'm afraid Peter is also wrong to state that **The Daemons** and **The Terror of the Autons** exist on 525-line 2 inch colour videotape. They don't, and that is a **fact.** These episodes (apart from **The Daemons** 4) only exist in colour on U-matic video, and are unfortunately not of broadcast quality.

He also incorrectly states that the 525-line 2 inch tape of **The Curse of Peladon** 3 "disintegrated" during conversion to 625-line. A second conversion from the 525-line master was carried out before the Archives decided to junk the 525-line copy, so I concede that I was wrong in my article that it still existed.

I'm sorry if Peter doesn't think telerecording is a "primitive method" of retaining programmes. I certainly would state that it is. Readers can compare for themselves with a simple experiment: Simply compare a 16mm telerecording (the BBC Video of **The Mind Robber,** for example) with a standard TV transmission with the colour turned down to appreciate the difference in quality of the two formats. If the 625-line 2 inch videotapes of this story still existed, instead of the "primitive telerecordings", this is how the home video release would look.

Lastly, Peter's objection concerning live transmission of 525-line videotape. I don't recall stating that such transmission is impossible. To clarify this situation, I return to my anonymous source at the Beeb:

"It is certainly possible to transmit 2 inch 525-line tapes on a 625-line system. This would have to be done via an appropriate standard converter. But not only would it be very stupid to do this, it would be very stupid to transmit off a 2 inch tape. The BBC only transmit complete programmes off 1 inch tape (live programmes may have pre-recorded inserts on 1 inch, U-matic or Betacam). The BBC aren't alone in this; Channel 4 also only transmit from 1 inch tape. The reason these companies do this is simple. 2 inch, or quad, videotape machines have four video heads on a drum spinning at 15,000 r.p.m., five times faster than the two heads on a one-inch machine. Although this makes 2 inch recordings superb quality, it does put a hell of a lot of a strain on the tape. It is quite common for a 2 inch tape to snap in one or more places simply by playing it, so a 1 inch copy is made for re-transmission. Amongst the programmes re-mastered in this way by the BBC are The Young Ones, Monty Python, Dad's Army, Some Mothers..., Yes, Minister... I could go on (the original recordings are always kept). 525-line 2 inch tapes are not transmitted for that reason, and also because the colour has to be constantly corrected. Dropouts on the 525-line tape can cause conversion errors resulting in flashes appearing on screen. In a transmission situation this would be unacceptable."

I hope this answers the many queries raised about my original article in **DWB#77**, although if anyone is still unhappy about any of the points raised then please drop a line to the editorial address and I will again to my best to answer them.

As a postscript, I read with interest **DWB**'s recent news feature about the extended version of **The Curse of Fenric** being considered for release by BBC Video. The original mastertapes of not only this story, but **everything** shot over the last three years, have been kept by the BBC and could be used in a similarly extended video release (as scenes are **always** trimmed prior to transmission). In addition to this, one other story has had its complete footage stored in the Archives - **The Two Doctors** - surely a good candidate for an extended video release if ever there was one...

RICHARD MOLESWORTH

(Richard is currently compiling a follow-up article to his widely acclaimed 'The Complete Guide to Doctor Who in the Archives' feature which will appear in a forthcoming issue of DWB...)

FUTURE PERFECT?

Imagine, if you will, the ability to shape DOCTOR WHO in any way you want. To a certain extent, we all do this: whenever we criticise the programme, it is because it doesn't match the private universe that we would like to see. Some people crave endless seasons of semi-mystic stories such as KINDA or WARRIORS' GATE; others find their personal heaven in the continuing adventures of Cybermen, Daleks or Time Lords. Each to their own. But, regardless of the content of the story, everyone has their own ideas as to the *style* of production. While some rave over the dark gothic of GHOSTLIGHT, others prefer the lighter treatment afforded to such stories as CITY OF DEATH. After a decade of JNT, with his predilection for visual quality first and foremost, any new producer will be under the most incisive scrutiny as to his aims. Will the captain of DOCTOR WHO echo the style of any of his predecessors, or will he bring a new set of criteria with him? (Of course, there is always the possibility that 'he' will be a she...)

Perhaps the time is right to examine a few of the various roads open to the series, the directions that a new puppeteer may wish to explore. Naturally, no producer worth his salt would produce DOCTOR WHO exclusively in one style (famous last words), but I'd like to look at a few 'pure' styles and consider their attractions and limitations. But bear in mind, of course, that I too have my own private universe...

Space, the final frontier?

My own penchant in science fiction has always been space opera. Vast galactic empires, glittering fleets of hyperspacial warships, warping through the Galaxy to the furthest of battlefields; insane emperors and dictators invading star systems with armies of genetically engineered warriors; all set in a consistent future history as detailed as our own. Such ideas are very common in the genre: STAR WARS, the works of Asimov and Niven, and, of course, STAR TREK Could DOCTOR WHO ever be directed towards the stars?

To a certain extent, there was a time when the series did just that. Robert Holmes, Brian Hayles and Bob Baker and Dave Martin, whether by accident or design, came up with a future history for Earth and Earth's Galaxy that extended tens of thousands of years into the future. From the background details provided by such stories as THE MUTANTS, FRONTIER IN SPACE and the Peladon tales, the development of mankind across the millennia is clear. From the Terran Empire, through the Galactic Federation, and on to the eventual abandonment of Earth and the colonization of Andromeda, the future history of the Galaxia Kyklos was mapped out for us. Every time the Doctor visited Earth in the future, we could slot the new evidence into the history books.

Unfortunately, the last few years have seen the history books discredited. The concept of the Hæmovores, inhabitants of a dying, polluted Earth, does not tie in with the human civilization which produced the arks sent to Refusis and Frontios. And many other little continuity glitches have cropped up to chip away at consistency. But does this preclude DOCTOR WHO from ever becoming a space opera?

STAR TREK works as a space opera because its primary interest is the relationships between the characters, rather than the rôle of Star Fleet and the Federation in the 23rd century. Indeed, continuity quite often went to pot for the sake of a good story (in the original series, at least). The space opera elements have never been the focal point of STAR TREK: the Trekkers' interest is usually in the (im)famous Kirk-Spock-McCoy triangle, and its many permutations. The familiar and mostly consistant Galaxy of the 23rd century is simply a homely backdrop for this interplay.

Consider DOCTOR WHO: the main attraction *has* to be the plot. Why? Well, with a few rare exceptions, the series has never concerned itself with the emotions of the lead character. The Doctor might as well be a Cyberman for all the effect his emotions bring to bear on the story. The notorious 'no hanky panky in the TARDIS' rule forbids any really close relationship flowering between the Doctor and his companions. Only in the Doctor-Ace team did anything even resembling friendship surface (and didn't the Doctor have a funny way of showing it?).

In order to make the series a space opera, the special effects would have to be boosted to near-ILM standards - obviously impossible on the pittance that the BBC allocate. But even if those untold millions were available, the series would suffocate under the sheer spectacle required. The subtle, lightweight stories that demand a delicate touch would be squashed by the need for elaborate effects and breathtaking climaxes, while the thug-like plots requiring little thought and lots of action would prosper (like BATTLESTAR GALACTICA). BLAKE'S SEVEN is a prime example of a series that tried to be too spectacular without having the finances to back it up: if the Doctor had followed suit, he too would have his guts ripped out.

The Quatermass Connection.

Towards the end of the 1960's, DOCTOR WHO had begun to get a little light-hearted.

If this trend had continued, the series could well have descended into the camp romp format that draws such derision from fans and public alike. However, the very future of the programme was at stake, and the go-ahead for Season Seven was not set in concrete. Other alternatives were being considered...

Before DOCTOR WHO there was QUATERMASS. Throughout the fifties, the viewing public were terrorised by Nigel Kneale's trilogy of SF horror stories, which had as their central theme the disturbing concept of the complete possession of mankind by beings not of this Earth. As the dark gothic of Hinchcliffe so clearly demonstrated, the idea of 'compromised humanity' continues to draw the crowds: the two modern FLY films are proof of that. QUATERMASS was in line for the DOCTOR WHO slot, with BBC executives ready to remake the series for the seventies. The idea was dropped, and DOCTOR WHO was secure. But QUATERMASS didn't entirely vanish...

The influence of Kneale's creation on DOCTOR WHO cannot be denied. Not only did the series borrow the central themes of the trilogy, but the very plots themselves were familiar visitors to the BBC script library. Both INVASION and SPEARHEAD FROM SPACE lift from QUATERMASS II, while THE DÆMONS, IMAGE OF THE FENDAHL and THE AWAKENING explore the ideas of alien experimentation and manipulation from QUATERMASS AND THE PIT. Dear old Professor Bernard Quatermass even gets mentioned by name in REMEMBRANCE OF THE DALEKS! More intriguing is the way that the Quatermass setting was used in the series in the early seventies. Imagine that taken to its logical conclusion...

One of the many reasons that Pertwee's Doctor was given his freedom from exile was that fact that the idea of weekly invasions of Earth was becoming quite ludicrous. Even more alarming was the development of the UNIT 'family'. Even now, many fans pine for the comfort of the laboratory, and the endless cups of army tea. Yet it was this family feel that was draining the mystique from the series.

Had the happy world of UNIT continued, the Doctor would no longer have been a citizen of the Universe, the legendary figure of a myriad worlds. The comforting blue shape of the TARDIS would be allowed to gather dust in the corner of the UNIT laboratory (except for those special occasions when its time-travelling properties were needed), while the Doctor become more and more rooted in the upper-middle class Establishment. Like Bernard Quatermass, the Doctor would exist in an unstable alliance with the military, unable to understand their desire to shoot first, and ask questions later. The Brigadier would become a diluted cipher, along the lines of Colonel Breen from QUATERMASS AND THE PIT, refusing to believe anything that strayed from his public school and Sandhurst experience.

In this Universe, the Doctor's primary drive to repair the TARDIS would probably be retained, but placed firmly in the background, simply acting as a *raison d'être* for his presence on Earth. But his time would be taken up with the constant stream of alien invaders intent on conquest or possession. No time for the odd extra-terrestrial jaunt if it meant being separated from the 'family'...

The whole concept of DOCTOR WHO would be turned on its head. The Time Lord would become the genius beleaguered by beaurocracy that was Kneale's Quatermass as his Time Lord mystery was replaced by an altogether more terrestrial persona. Finally - and ironically, considering QUATERMASS's obsession with the loss of identity - the Doctor himself would be possessed.

A Gothic Folly?

One of the most talked about (and hyped) films of the Eighties was undoubtedly BATMAN. People brought up on the camp Adam West TV series of the Sixties were totally unprepared for the dark, brooding anti-hero that stalked the sinister streets of the Gotham urban jungle, provoking an outcry that the film was unfaithful to the spirit of the Batman mythos. Had the whingers examined the evidence, they would have realised that the film was being faithful... to the Frank Miller DARK KNIGHT RETURNS graphic novel. The novel was the epitome of the so-called *American Gothic* - darkness and evil, where no-one is totally good...

The modern concept of gothic horror is not that far removed from the gothic of Frankenstein and Dracula. All the elements are in place, but the location is *now*, rather than *then*. ALIEN is a classic example of science fiction gothic, yet in DOCTOR WHO circles, to be gothic is to be *period* gothic, *a là* PYRAMIDS OF MARS or GHOSTLIGHT. The series has always been reticent to explore the genre in pure science fiction terms. That is not to say, of course, that their have not been such stories: PLANET OF EVIL to name but one. But it still remained a relatively uncharted avenue.

Taking the series in this direction has a lot to recommend it. A recent article in ***The Frame*** by Tim Robins discussed the origin of the Cybermen in modern gothic terms, with an evocative description of what they could look like and how they could be handled. Imagine enfolding a story such as THE INVASION OF TIME with the gothic touch awarded THE DEADLY ASSASSIN, for example, and think of the result. Many, many stories would have benefited from such a treatment. But are there exceptions?

The drawback comes in those stories which, by necessity, have to be *anti-gothic*, which rely on there being no dark corners, no hidden evil. For example, CASTROVALVA had to be clean, open and obvious to allow us to believe the Doctor safe. Had there been darkness, we could not have be lulled into the same false sense of security as the Doctor. The first sign of hidden danger would have blown the plot apart.

Of all the possibilities, this option has the most to recommend it, so long as we are given some respite from a diet of darkness.

To boldly go...

The greatest advantage that DOCTOR WHO possesses above and beyond its rivals is its ability, like that of the central character, to change its physical appearance. Indeed, such changes are not just possible, but necessary, to ensure that the series remains fresh, topical and popular. I hope that my personal look at a few of the many styles available has shown that the series must be given a variety of treatments to allow it to prosper. Of course, there are so many other ways of producing the series: the educate and inform of the Lambert period; the silly, campy nonsense of the late Seventies; the raw, gratuitous violence of the Saward years. But one thing is obvious: to force the programme into a single form would kill it.

It will soon be twenty seven years since the series began, but thanks to the frequent BBC video releases, the ever- inventive W H Allen books, and especially BSB, who treat the series with the respect it deserves, DOCTOR WHO is never allowed to wander too far from the public's eye. On the other hand, the whole of the series' past is now available in one form or another for wholesale consumption. When the series returns in 1992 or 1993 or *whenever*, comparisons will be made, and its reputation will be on the line. Let us hope that DOCTOR WHO: *The Next Generation* is as faithfully derived and as well-received as its STAR TREK equivalent.

Whatever style it takes.

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NICHOLAS COURTNEY
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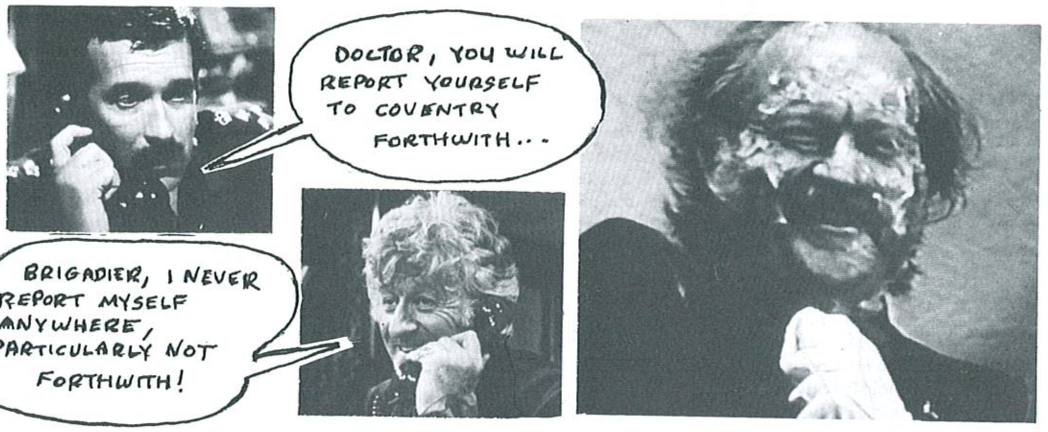
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MICHAEL WISHER

THE CONCLUSION OF THIS TWO-PART INTERVIEW MARKING THE FIFTEENTH ANNIVERSARY OF MICHAEL WISHER'S UNFORGETTABLE PORTRAYAL OF THE ORIGINAL AND BEST DAVROS...

Tim Burchell: 'Genesis of the Daleks' was a particularly violent story in 'Doctor Who' terms. Do you think we have become immune to violence because we see it every day now on television and so it no longer shocks us in the same way as perhaps it once did ?
Michael Wisher: I think that's true of some people. It always shocks me because we're supposed to be the human race and have some control over our behaviour, and to act in an uncivilised manner means we don't deserve the title of the King of the Animals; we simply become like one of them. In time people are going to take the attitude that if you behave like one of them, then you should be treated like one of them. I'm not saying that's a right or wrong attitude, but that's a point of view that's going to occur and has occurred in parts of the world from time to time.

Were you pleased with the potential that the script for 'Genesis of the Daleks' provided ?
Oh yes! The whole script was superb. You'll be lucky to get one of those in three years! I certainly liked Terry Nation's writing as far as **Genesis of the Daleks** was concerned. My goodness, it really was a corker, and **what** a cast! Everyone in that story was capable of being a star in their own right. It was a wonderful cast which got on superbly together. Looking back on this story there wasn't a dud scene in it at all.

I remember a piece of dialogue to this day between Peter Miles and Dennis Chinnery, it was electric, utterly electric! It was just two people talking but, my god, it was sinister. It was really very well done! The names in that story are legend; people like James Garbutt, Stephen Yardley...very powerful and superb actors.

I don't think there has been such a good Dalek story since. That is in no way denigrating subsequent writers, this is my own personal point of view. It really was a very powerful story with powerful actors, but saying that most of the actors that appeared were relatively cheap then so none of us got paid an awful lot of money for doing it. I dare say that all of the actors that appeared in the show could today command a lot more money for doing the same job (or any other acting job come to that).

I suppose all the overseas repeat fees make up for that don't they ?
You're joking! The repeat fees are just laughable because of inflation. Costs and prices since 1975 plus have risen by about ten-fold, and as repeat fees are **not** index linked I am not likely to make a fortune by them. Even then it's better than a smack in the face with a wet kipper I suppose ?

What was Tom Baker like to work with in this early story of his ?
He was great fun. I've known Tom for years, infact since we first met in York rep donkey's years ago. He has a somewhat zany sense of humour, what some people would call slightly round the bend but in the nicest way, and I've always enjoyed working with him. He has quite an oblique outlook on life which I find refreshing!

The late Peter Grimwade described him as like being next to a volcano.
Oh yes! There's an awful lot of energy in Tom. In our youth I don't suppose either of us knew where our energies were going, which is what made life such fun. But as long as I have known him Tom has never been short of get-up-and-go. **Doctor Who** aside, I think some of Tom's best work has been in films; he always seems to play some stunning rôles on film. He comes across very well on the big screen, much better in fact than on the small screen. I'm not quite sure why - maybe he's too big for the small screen!

Was Tom your favourite Doctor then ?
I don't think I have a favourite one to be quite honest. Up to Tom Baker I liked them all, but in different ways. For example I will never forget Bill Hartnell's Doctor because he was the prototype, but they all gave something different but effective. Tom had a classical background as far as the theatre is concerned which stood him in very good stead in **Doctor Who.** Both Patrick Troughton and Jon Pertwee had a whimsical quality but both a different kind of whimsy, but if I had to choose a favourite Doctor I would pick William Hartnell. He was very avuncular with a sense of danger. You would not go an inch further than you ought with that Doctor. But they all had something of that in them and something of their own as well.

Going back to Davros, however did you cope with wearing that very stifling latex mask over your face combined with losing the use of one arm and having to sit in that Dalek base ?
Umm, yes, I can see that someone has been talking to you about that Sainsbury's plastic bag haven't they ? Well anyway, that's the way I rehearsed it. I would sit in a wheel chair with a Sainsbury's plastic bag over my head with two narrow slits for eye holes. I did this mainly so that the director would not confuse my face with my voice. My theory behind this was that without the bag I might have been (and rightly so) accused of over-doing things with my face and so detracting concentration froim my voice. I remember I had a similar problem when I did Alice In Wonderland for Barry Letts when I played the Cheshire Cat. Once again I had to wear a latex mask, but during the rehearsals (before the mask was ready) I managed to contort my face into that of the cat. It wasn't as good as the mask itself but it gave the directors a clue as to what the final character would look like in the final production.

How did you manoeuvre yourself around the studio as Davros ?
It was essentially the bottom of a Dalek with a seat inside. The only way I could move was to wear a kilt because, quite simply, that was the most comfortable garb to wear - trousers proved to be impossible as they tended to raise my voice an octave! The trick was to make the machine look power-driven and to give it a smoothness. It was important for it to glide across the floor and so I had to wear gym shoes and paddle like mad with my feet across the studio as quietly as possible!

Your next appearance in 'Doctor Who' was in the following story, 'Revenge of the Cybermen', wherein you played no less than three rôles; Magrik, Colville and a Vogan voice. What do you recall from this one ?
Revenge of the Cybermen ? Hmm..., well not a lot really, oh, hang on a mo, didn't I play a bloke who had a perpetual cough and was one of a team who were digging down the gold mines of Voga ? We did that story down in the Whookey Hole caves but apart from that I can remember very little, sorry.

Are you still quite close to the people you worked with on 'Doctor Who' ?
Not really, I wish I were. In fact I saw Nick Courtney yesterday in Shepherd's Bush market. He was probably on his way to the Beeb or something and I just happened to be gazing at what was on sale when I heard a voice behind me, and it was Nick who is really a lovely man.

Like Nick would you like to return to the programme as a regular ?
Oh rather! I love **Doctor Who.** Sadly it's defunct now, isn't it ?
Hopefully there will be a new season at the end of 1991 (sic) produced by an independent company.
Oh, so they are going ahead, I am pleased. Maybe an independent producer could give the show a new lease of life or even regenerate the programme. With all due respect to the BBC, they have got to recreate the avuncular eccentric as a basis for the Doctor because that is the sort of person young children respect. I know I did when I was small. The eccentric uncle was always the one you looked up to and I don't think children are any different these days. I notice that whenever I play "eccentric uncle" parts the children are always fascinated. There is something about eccentric, older people - they have a certain command. Children don't want someone who is weak and will let them get away with murder.

1976 saw your next and, to date, last appearance in 'Doctor Who' in 'The Planet of Evil' wherein you played Morelli and the voice of Ranjit.
I recall that I finished up on the floor as a rather sticky and gooey substance somewhat green in colour. It has always amazed me how they managed to scrape up enough of me to give me a decent funeral! That one was, literally, a sticky end, and in my time on **Doctor Who** I've been exterminated, blown up and eaten too - and I **love** it! Mind you, I think I would be a bit miffed if I was shot in the first episode of EastEnders or something like that, but in **Doctor Who** that's fine because you can always come back as another character.

Why have you not appeared in the series since ?
In fact I've not been asked to appear in **Doctor Who** since **Planet of Evil.** Oh hang on, yes I have, and that was to see if I could re-play Davros (for **Destiny of the Daleks)** but I was in New Zealand at the time so that was out of the question.

Looking at Davros since I played him, the only thing I hate is the new style mask. I think mine was far better. The new one just doesn't do justice to the character of Davros - why they couldn't have made a new mask from the original cast God only knows. I think it would have been much better if for no other reason than good continuity, but there you are! I know that John Friedlander has kept the original cast, but the BBC insist that they no longer keep the mask itself so where it is is anyone's guess. I know for years it was toing and froing between the Longleat and Blackpool exhibitions, so maybe it got lost in transit.

Have you kept any of your 'Doctor Who' stories on video ?
No, I never keep anything. I just watch the programmes and over-record. Otherwise you could finish up with a whole room full of tapes, and I just don't have the space for that, unlike some people like John (K9) Leeson who has an extensive video and audio collection and masses of equipment to go with it.

What do you think of the programme today compared to when you were doing it ?
Well, the later programmes are getting back to the eccentric avuncular idea, which I'm glad to see. I really don't feel, myself, that the two younger actors who played the Doctor (Davison and Baker, Colin) were right for the part. That isn't to say that they aren't great actors because they are, and of a very high calibre, but I don't think that they are **Doctor Who** types! One of the most important things that the Doctor must do on screen is to sell himself in the rôle and make it look credible.

Talking of selling, one of the best showmen I've met is John Nathan-Turner. My god, he could sell **anything** - he should be in West End theatre - but I don't think his ten years on the programme was the happiest time in his life, which I think reflected itself in the programme overall. He was dogged by certain high up people in the BBC. Rumour has it the BBC's Director General's wife tends to make decisions on behalf of the BBC, though whether this is true or not I don't know. But it is true to say that in television today too many decisions are made by accountants and far too few risks are taken. To make something worthwhile and stunning, the name of the game is **risk.** Quite simply there is no other way around it. Take risk out of television and it will quickly become very bland and boring, and none of us want that do we ?

If you had the opportunity would you like to play the Doctor ?
Of course! Wonderful! I'm getting to be about the right age now! If I was chosen to play the Doctor, firstly I would like to have a meeting with the producers and writers to formulate a blend that would be my Doctor, and then I would get hold of some of the projected scripts and have a few dummy runs in an old church hall around here for about a month or so to work out a really solid and firm character that is believable, but above all I would play him as an avuncular eccentric because that's how I see the Doctor in essence.

Remember, here is a person with two hearts who could jump a loft wall, but he's got to remember not to because that really would raise an eyebrow or two if a grey-haired old man did that. And yet we as the viewer should be able to see the odd occasion when the Doctor looks around, when no-one's looking, and does jump a loft wall and does run one mile in one minute. The latter would be no hassle with modern television; just crank the video tape up and off you go! These things **should** come out in **Doctor Who** - he is a sort of superman and, at the same time, vulnerable too. He does have his failings and that's why he's been cast out by his own race. Let's face it, he's a terrible meddler, he just can't resist it, and he does get things wrong. It's a human weakness which is why he gets on so well with humans!

What do you see yourself doing in the future ?
Ha, ha! Well at the moment my future is rather misty. I don't know what's going to happen, but I feel that I am at a turning point in my life. I've just got a feeling that something quite wonderful is about to happen if I give things a little prod here and a little nudge there.

I wish you the best of luck with your future, but before I go could you bid farewell as a Dalek ?
I WILL SAY FAREWELL TO THE HUMANOIDS BEFORE I **EXTERMINATE THEM!!!**

Michael Wisher, thank you

(Interview conducted at Mr.Wisher's West London house on June 2nd, 1990)

THE CURSE OF THE DALEKS

By David Whitaker and Terry Nation

Captain Redway (skipper of *Star-finder*)..................Nicholas Hawtrey
"Rocket" Smith (his co-pilot and navigator)..............Edward Gardener
Bob Slater (his radio-pic operator and engineer)...........David Ashford
Professor Vanderlyn (a passenger).................................John Moore
Marion Clements (his research assistant).......................Hilary Tindall
Jonathon Ladiver (prisoner being taken to Earth for trial).....John Line
Harry Sline (another prisoner)...Colin Miller
Dexion (the leader of the Thal race on Skaro)..........Nicholas Bennett
Ijayna (his daughter)...Suzanne Mockler
and
The Daleks

Directed by Gillian Howell
By arrangement with Donald Albery
Designed by Hutchinson Scott

A John Gale and Ernest Hecht Presentation

ACT ONE:
Scene 1: The storage hold in the spaceship Star-finder
Scene 2: The Courtyard of the City of the Daleks on Skaro
Scene 3: The same. A few moments later.

ACT TWO:
Scene 1: The Scanner Chamber, beneath the City, two hours later.
Scene 2: The Courtyard, and hour later.
Scene 3: The Scanner Chamber, half an hour later.
Scene 4: The main Control Chamber in the Centr of the City *(the Courtyard redressed).*

THE SIXTIES SPAWNED TWO MAJOR OFF-SHOOTS FROM 'DOCTOR WHO', BOTH BANKING ON THE POPULARITY OF THE DALEKS. CONTINUING THE DALEK THEME FROM OUR MICHAEL WISHER INTERVIEW, WE SPEAK TO MILTON SUBOTSKY WHO PRODUCED THE TWO AMICUS DALEK FILMS, BUT FIRST WE TAKE A LOOK AT 'THE CURSE OF THE DALEKS' STAGE PLAY WHICH OPENED AT LONDON'S WYNDHAM'S THEATRE ON DECEMBER 21st 1965, BEGINNING WITH A SYNOPSIS OF THE PLAY ITSELF (COMPILED BY ANTHONY CLARK...)

At the New Theatre
oliver !
NOW IN ITS SIXTH FABULOUS YEAR

Remember, remember, the Dalek December,
with Paris in ruins and London an ember;

In times of the future when fears are abating,
don't try to forget them - the Daleks are waiting;

Quiety planning and scheming - and hating...
REMEMBER!
(popular verse circa 2130 AD)

THE CARGO HOLD of the Starfinder contains two prisoners being returned to Earth for trial. The two, sline and Ladiver, are handcuffed together much to their mutual dislike. Ladiver is as displeased at being chained to a slave trader as Sline is at being reminded that his crime carries the death penalty. Ladiver continues to taunt his companion until their arguments are interrupted by a meteorite storm. Sline gets frightened, not realising that the ship is protected by a force shield, and to shut him up Ladiver knocks him out.

At this point Bob Slater enters with some synthetic food for the two prisoners and is shortly followed in by his captain, Redway, who informs his co-pilot that due to meteorite damage the ship is going to have to make an unscheduled landing to make repairs. This bad news is compounded by the arrival of the ship's engineer, "Rocket" Smith, who has just discovered that the communications system is damaged beyond use. Sline comes round in the middle of all this but shows more interest in the food than the plight of the ship. Redway decides not to inform the two passengers, Professor Vanderlyn and his assistant Marion Clements, until the ship is in orbit around the closest planet they can land on to make repairs. As the three crew leave the hold Redway mentions the name of the nearest planet on which they can land - Skaro. Both the prisoners exchange horrified looks...

Once on the surface of Skaro Redway and the Professor set out to find a suitable location for a base camp. They stumble into a clearing that holds some remains of the decayed Dalek city. This courtyard contains the hulk of a deactivated Dalek, overgrown by vines from the surrounding jungle. Redway explains that when Earth defeated the Daleks the humans destroyed their enemy's power supply, however this has not killed the Daleks but merely put them out of action. The two are soon joined by Marion Clements and Rocket Smith who are obviously not getting along very well. They examine the Dalek casing but it is soon forgotten as they set about making camp. Slater brings in the two prisoners at gun point who, still handcuffed, sit at the back of the courtyard.

Smith calls Redway over to one side and explains that the communications system was sabotaged! However it could prove impossible to tell who did it as everyone on the ship had been near the equipment just before it failed when a full ID check was required by a passing freighter. Everyone on board, including the two prisoners, had stood in front of the main view screen for the ID check. This would have given either of them time to drop in the handful of metal filings that had done the damage. Crude but effective. The two men decide that it must have been Ladiver as he has the technical knowledge needed from the days when he used to be a pilot.

The Professor and his assistant start removing the vines from the Dalek while the others unpack the supplies from some crates. The Professor gets quite excited as the last of the vines are cleared awat to reveal the familiar detail of an undamaged Dalek. He starts to take down details of its shape and size much to the horror of Marion Clements. She expresses her worry that the Dalek, although dormant, is not really dead.

Meanwhile Redway confronts Ladiver with his suspicions about who tampered with the communications system. Ladiver denies any part in the sabotage but his protestations go ignored. As far as the ship's crew is concerned, they have their man. Ladiver is about to be chained up with Sline again when a strange packing case is found with the Professor's baggage. After some deliberation it is decided to open it up. However, this does little to solve the mystery as it contains a large number of small black boxes that give no sign of what their function might be. Smith suggests that they could be some kind of explosive smuggled on board by Ladiver as part of a plan to make an escape. Ladiver's claims that he knows nothing about the strange boxes or the radio failure fall on deaf ears, although Marion Clements seems to have a few doubts about how he was supposed to have organised it all from his cell. It is decided to pack up the strange black objects until a proper investigation can be made when Redway notices that one of them is missing. The party begin to search but their efforts are suddenly interrupted. The Dalek starts to move, turning towards a ramp in the middle of the courtyard. Clearly visible on one side is the missing box. The Dalek moves into the city.

The group all start to talk at once. Panic has gripped them. It is only when Redway stamps his authority on proceedings that things quieten down. Without proper communications it would be dangerous to risk take-off, but to stay could be just as risky. Until the radio is repaired they cannot leave or call for help.

Vanderlyn asks if anyone else saw the black box on the Dalek ? It must have been that device that brought the dormant shell back to life and there are plenty more of them - enough for a small army of Daleks. Ladiver is accused of planning it all, perhaps with the idea of controlling them in some way, although no-one can say for sure how this could be done. Redway orders the remaining boxes back to the ship while he and the Professor track down the Dalek to destroy it. Ladiver expresses his concern at what he considers to be a stupid scheme. He points out that tracking down the Dalek will not only be very difficult in the remains of the city, but it will also be very dangerous.

Slater moves off out of the the clearing with the remaining black boxes while the Professor and Redway set off in the direction in which the Dalek left. High above the remaining group a door slides open to reveal the Dalek. It observes the humans sitting down below before vanishing through another exit.

Smith and Marion Clements start to unpack some food. While they are busy Sline shows Ladiver a file that he has lifted from a tool kit in the Professor's luggage. The co-pilot and Clements are still not hitting it off and argue while they prepare something to eat. This gives cover to the two prisoners to work at their bonds, which Sline succeeds in cutting through after a little effort. Hoping that his guard is too busy to notice, Sline makes his bid for freedom, but before he can get two paces he is shot down by Smith. He assures the others that he has only tranquilised the fleeing prisoner and orders Ladiver to chain him up again. At this moment the Professor and Redway return. They have failed to track down the Dalek in the maze of corridors beneath the city.

Up by one of the doors leading away from the ramp, the crate containing the black boxes rolls in. The assembled group move towards it, but before they can get very close a Dalek moves into view followed by several others, each one fitted with one of the small black boxes. They single out Redway and take him back into their city as the others watch powerless. The door slides shut and all that remains in view is the mystery crate. Smith moves over to it and pulls it open to reveal the body of Slater. All the boxes have gone - enough to power a whole race of Daleks...

Deep under the city a group of Daleks are working on a series of power cables. One of them asks the Black Dalek when their new master will allow them to have full power. It appears that they will only be supplied with this when they have discovered if the Thals have radio contact with Earth. In the meantime supplementary power is available to work most of the city's systems including the scanners. With a sudden burst of energy main viewing screen breaks into life to show Vanderlyn and his assistant. They are discussing what the black devices might be. It would appear that the Professor had hidden one of the devices before Slater tried to take them back to the ship as he has one in his hand.

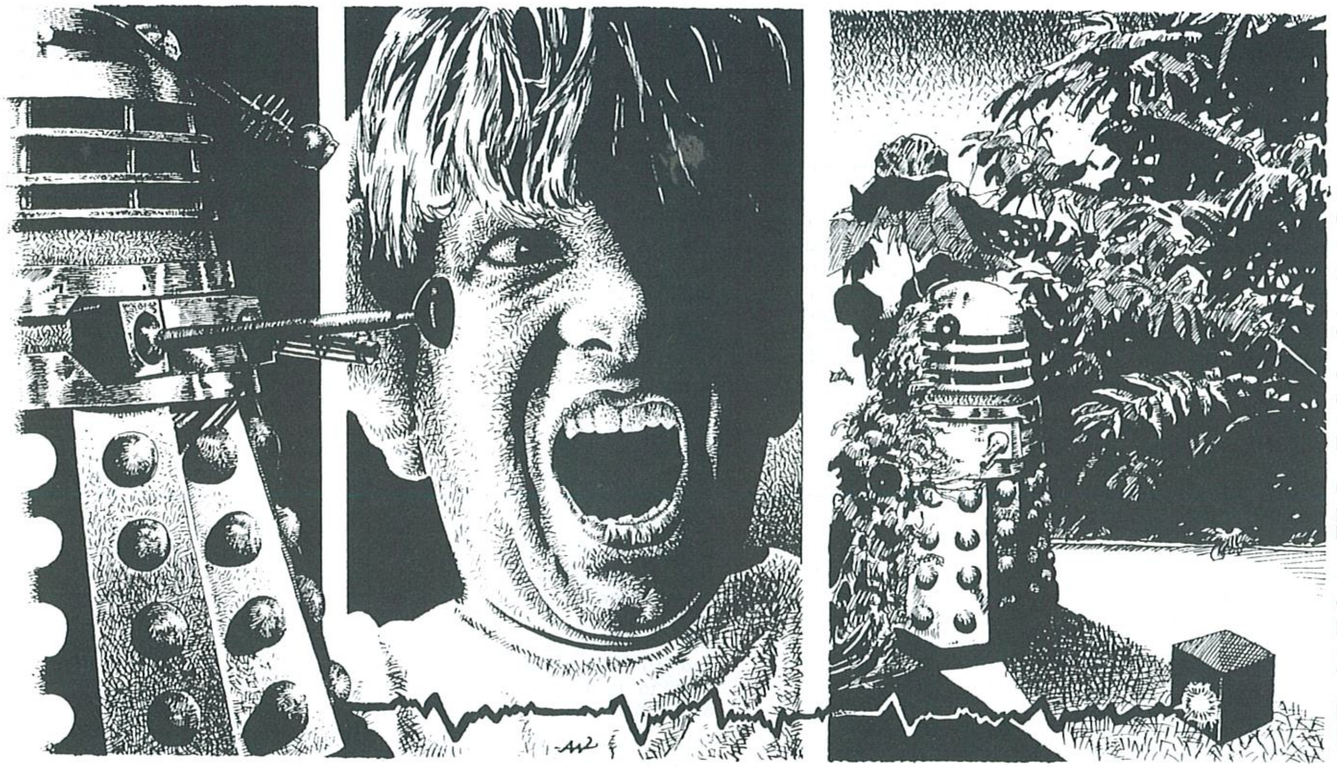
The Professor explains to Clements that he has studied its functions, and although he now thinks he can see how it might power a Dalek, he still remained mystified by several elements of its construction. The Daleks also overhear the humans' plan to send up a flare to attract the attention of the Thals. The screen goes blank. It is decided; the humans can signal the Thals and when contact has been made they will destroy them all. At this point Redway enters with a Dalek, looking very calm and impassive.

The flare is sent up and within the hour the party of humans can see some flashes going off in the jungle as if light is being reflected from polished metal. While they sit and wait the Professor starts to look again at the mysterious box and, after some time, succeeds in getting it open. Inside is a small recording device that could contain a selection of pre-recorded orders for the Daleks to follow. However, the only way to check the theory is to use some of the equipment on the ship and that is now guarded by Daleks.

The Professor studies the body of Slater and discovers a puncture mark on his skin. He was killed by a poisonous injection so it wasn't the Daleks. And whoever did it must have been known to the dead man for the assassin to get close enough to kill him in that manner. Ladiver was under lock and key for all that time so at last his name seems cleared, but again this leaves the question open as to who tampered with the communications system. Rocket Smith suggests that it could be Redway as he would have been well placed to fly into the storm to damage the ship and also to destroy the communications. He could also have gotten the Dalek power units on board.

There is an enormous explosion outside the courtyard and two Thals rush in. They are a young woman and an older man and the reason for their turn of speed is soon seen. They are being pursued by a Dalek. The Thal woman moves back to the archway through which they entered and pushes a panel that closes a door across it. For the time being they are safe.

The Thal woman, Ijayna, knows Ladiver, as does the man, Dexion who, it transpires, is the leader of the Thal people. Ladiver realises that by attracting the Thals they have led them into a trap. Now the Daleks have the humans and the Thals contained together and they have nothing to use against their



(left): Artist Andy Walker's interpretation of 'The Curse of the Daleks'.

(Opposite page): Extracts from the original programme, including an introduction by David Whitaker.

captors. All they can do is wait.

The Professor asks the Thals how they know Ladiver. Dexion explains that some years before, when Ladiver was still a pilot, he landed on Skaro on a routine patrol. Together they discovered some traces of activity around the city. However, no-one back on Earth took any notice of their findings so Ladiver left the space service and built up a false identity. This has enabled him to move around the Skaro Universe unhindered in an attempt to obtain more proof of his discovery. Both the Thals back up this story which is accepted by Smith and the others.

The party start to look for a way out of the courtyard, and while their backs are turned Sline seizes a gun. Dexion starts to explain the layout of the city but is interrupted by Vanderlyn who catches sight of Sline as he opens the door through which the Thals entered. He turns to leave but stops momentarily in his tracks. Ladiver uses Sline's break in concentration to jump him and take the gun, and as he does so catches sight of what has made him freeze. It is Redway, bleeding from a head wound, his clothes badly burned. Ijayna closes the door behind the injured man as he falls to the ground. Over the city's speaker system emanates the voice of a Dalek. It tells the captives that what has happened to their Captain will happen to them if they don't do as they are told.

Redway is in a very bad state. He can hardly speak, and what he manages to say makes little sense, although it seems clear that he knows who is behind all the events. He also makes it clear that very soon the Daleks will have full power, but before he can reveal the name of the traitor he dies. The party are thrown into confusion as it becomes evident that the enemy is still amongst them.

Ladiver decides that he will try and make it to the Thals in the forest and use their radio to get some help while Dexion and Ijayana stand guard over the other humans to make sure that the Dalek agent doesn't move against them. Ladiver checks to see if there are any Daleks in view and climbs over the courtyard wall; he is going to have to run for his life until he is under the cover of the jungle...

The light is starting to fade and the group are becoming restless. Sline notices that it's starting to get warm and the reason soon becomes apparent. The Daleks are burning through the door. As they burst in, Sline tries to rush past them but is blasted down in a volley of fire. The others in the group have no choice but to follow the directions given by the Daleks and move into the city.

Once there the Daleks separate the two women from the others. They are told that if they don't obey orders, then Smith, Vanderlyn and Dexion will die. As the Daleks leave, Marion and Ijayna overhear that very soon the Daleks' new master will provide full power to the city in order to prepare for an invasion of Earth...

The Daleks prepare for the introduction of full power back to their city. Very soon things will be ready and cables litter the floor around a huge junction box. The two women are fixed with magnetic straps to a vertical board while the men are tied hand and foot; they appear drugged. The Daleks busy themselves with their work and the men start to come around. When all three are awake the Black Dalek informs them that they are about to meet the Daleks' new master. The doorway in the middle of the room opens and Slater walks in.

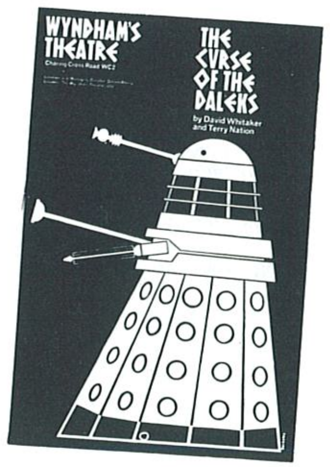
All the humans stare in disbelief. Vanderlyn had studied the body in the crate and it was dead. Slater starts to gloat over the captives, talking of his plans for the Daleks. He intends to use them as a force for stability, crushing those who stand in the way of his plans for universal conquest. As for the lethal injection, he administered that himself and it was not a deadly dose of poison. What the Professor took for death was suspended animation. He orders the Dalek to connect up for full power.

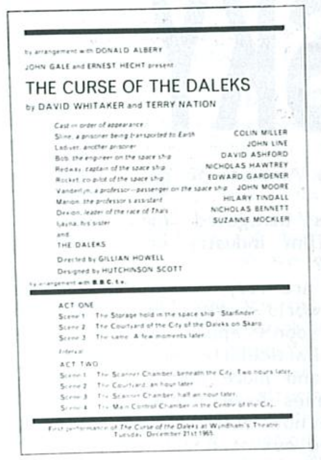
Ijayna notices Ladiver hidden behind the main power point. He has picked up a length of the power cable the Daleks were using earlier and is checking its connections. The Daleks continue to build power, but for a brief moment it fluctuates as Ladiver pulls out and then replaces his cable. The Daleks report to Slater that everything is ready and the order is given for full power.

The background throb of the city starts to build, and one by one the control boxes fall from the assembled Daleks. With their own power the Daleks are no longer under Slater's control, and he realises this and panics. He tries to replace the control units but with no effect. Finally aware that his control has gone, he attempts to make a dash for cover but, before he can make it to the end of the control room, all the Daleks turn on him and fire. In a burst of smoke Slater crumples to the floor.

In all this confusion Ladiver breaks cover and frees the captives. He orders Smith, Clements, Dexion and the Professor to leave. He and Ijayna start to pull at the cable that Ladiver had been tampering with before but this time it is stuck fast. The Daleks turn away from Slater's body and notice the fleeing humans. The cable finally comes free and, just as Ladiver is about to short it out against the power unit, a Dalek knocks him flying with its arm-stick. The other Daleks assemble into position to exterminate him just as Ijayna plunges the power line against the huge junction box in a violent shower of sparks. The lights start to fade and one by one the Daleks grind to a halt, amid the cries of the Black Dalek proclaiming that they will be waiting until the day they rise once more.

Smith runs back into the control room and stops in his tracks at what he sees. The control room is now hung with a pall of smoke and not one of the Daleks show any signs of life. Ladiver embraces Ijayna and the three leave to catch up with the others.





by arrangement with DONALD ALBERY

JOHN GALE and ERNEST HECHT present

THE CURSE OF THE DALEKS

by DAVID WHITAKER and TERRY NATION

Cast in order of appearance

Sline, a prisoner being transported to Earth	COLIN MILLER
Ladiver, another prisoner	JOHN LINE
Bob, the engineer on the space ship	DAVID ASHFORD
Redway, captain of the space ship	NICHOLAS HAWTREY
Rocket, co-pilot of the space ship	EDWARD GARDENER
Vanderlyn, a professor—passenger on the space ship	JOHN MOORE
Marion, the professor's assistant	HILARY TINDALL
Dexion, leader of the race of Thals	NICHOLAS BENNETT
Ijayna, his sister	SUZANNE MOCKLER

and
THE DALEKS

Directed by GILLIAN HOWELL
Designed by HUTCHINSON SCOTT

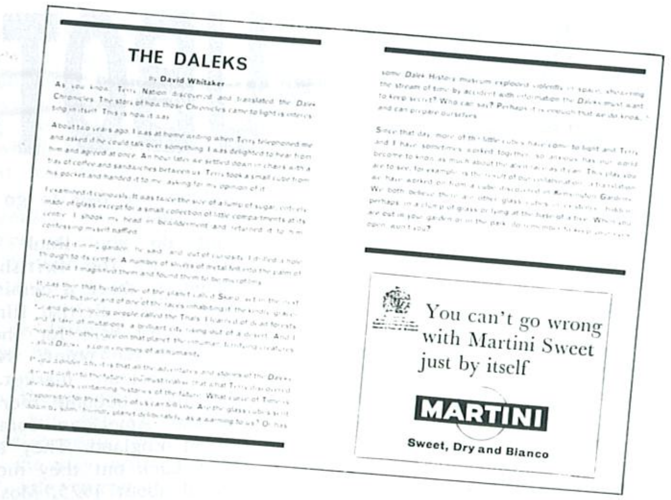
by arrangement with B.B.C. t.v.

ACT ONE
Scene 1 The Storage hold in the space ship "Starfinder"
Scene 2 The Courtyard of the City of the Daleks on Skaro
Scene 3 The same. A few moments later

Interval

ACT TWO
Scene 1 The Scanner Chamber, beneath the City. Two hours later.
Scene 2 The Courtyard, an hour later
Scene 3 The Scanner Chamber, half an hour later.
Scene 4 The Main Control Chamber in the Centre of the City

First performance of *The Curse of the Daleks* at Wyndham's Theatre
Tuesday, December 21st 1965



THE DALEKS

by David Whitaker

You can't go wrong
with Martini Sweet
just by itself

MARTINI

Sweet, Dry and Bianco

Reviewed by James Campling

It was yet more evidence of the popularity of the Daleks when they were given their own play. MISSION TO THE UNKNOWN had proved that the Daleks could survive quite happily on television without their arch enemy, and TV-21 had given them an extended, Doctor-free narrative. So the stage play CURSE OF THE DALEKS is set in a universe where Dalek continuity is maintained, and the errant Time Lord gets no mention.

The script is credited to David Whitaker and Terry Nation (in that order), but it seems almost certain that Nation's role was limited to providing the Daleks and perhaps some suggestions as to plot and the Dalek mythology. The play opened at Wyndham's Theatre in London on Tuesday December 21st 1965 - soon after MISSION TO THE UNKNOWN, and while THE DALEKS' MASTERPLAN was in full swing.

The play is an interesting work. More interesting for its script than its stagecraft. The Daleks are the most impressive, and while the rest of the cast try bravely, they are no match for the stage presence of their enemies. Indeed, even when the only Dalek we have yet seen is dormant, half hidden in vines and foliage, it steals the show - placed centre stage, and treated with fear and reverence by the stranded Earth people.

Of the humans, Captain Redway and prisoner Jonathon Ladiver are the best delineated. Redway is the figure of authority, and Ladiver the obvious suspect for sabotaging the spaceship. The rest of the spaceship's crew and passengers are rather weak. Rocket and Marion pursue their blossoming (and involuntary romance) rather tentatively, while Professor Vanderlyn talks too much and does too little. Thal leader Dexion is shallow and his daughter Ijayna spends most of her time drooling over Ladiver. The only other characters are Sline, who is a wimp and a coward, and Bob Slater, whose body falls out of a packing crate before he has much of a chance to make his mark.

The villain, one revealed, is the strongest character - a good old-fashioned madman after the school of Klieg from TOMB OF THE CYBERMEN. Like Klieg, this is someone who believes that they can control an evil force. But that force turns out to be more than a match for them, and the villain is gunned down by the Daleks who have been enslaved almost at the end of the play. "We allowed you to control us," says the Black Dalek. "You have served your purpose, now you shall die!" After this exchange, it unfortunately seems relatively simple for the goodies to break apart the Daleks' power cables so that they grind to a halt - just like at the end of the first Dalek story.

And there are similarities with several previous Dalek vehicles - and some pointers to the future... The Thals, for example, are back from that first story. They still live on Skaro, and are still a race of wanderers rather than warriors - although their pacifism is not mentioned. The script specifies how they are dressed, and that they are blond and beautiful. But they are also gullible and in many ways simple. They live in awe of the dormant Daleks, forever fearing that they might re-awaken to again rule Skaro.

To the audience the Thals would be familiar from the first Dalek story, and from the film version which opened in London in June 1965. Perhaps because of the way the Thals are depicted in that, the script specifies: "Every effort must be made by the designer to help us avoid making the Thals look like Pantomime creations. They are not. The Thals are graceful attractive people, the simpler their clothes, the better."

The Daleks are obviously the stars of the show. There are five in all, including the Black Dalek, but we see only one Dalek through the whole of the first act - which as a result is somewhat slow, relying on the stereotypes from Earth to carry the story. The review in The Times made the point that the story never really gets going until the Daleks appear *en masse*. It further comments on the Sixties-style dialogue that the space crew are forced to cope with. They count wealth in shillings, and talk knowingly (and stiltedly) about compressed water and how you can't boil it when travelling at the speed of light. There is also talk about whether a woman's place is in the spaceship, but thankfully the Daleks put paid to all this when they regain their power and attack.

These are Daleks more in the mould of MASTERPLAN than the first two stories. The world they inhabit pays lip service to THE DALEKS, but it is the Skaro of the TV-21 comic strip, and the universe is that one. There is mention of wars with the Daleks, of the Daleks' intention to conquer Earth and enslave its inhabitants. There is talk of worlds and events on epic scale, just as there is in later Terry Nation stories - DEATH TO THE DALEKS, and DESTINY OF THE DALEKS.

The Daleks rely on static for their power. And there is a mystique associated with it, as there would be in the Whitaker television stories involving the Daleks. Just as in THE POWER OF THE DALEKS, the Daleks regain their power by duping evil humans into believing they will help them. Then the Daleks turn on their 'allies' before their power is disconnected and they are defeated.

To be fair, the story is straightforward and exciting - once it gets going. It is not too much hampered by the restrictions of the stage, but it is apparent that Whitaker is not used to writing plays. His stage directions are lengthy and the dialogue stilted. But he does have a good sense of the dramatic and there are several genuinely effective moments which exploit the medium. One is the discovery of Bob Slater's body, as it falls out of the otherwise empty crate which is being guarded because it contains the power units which could be used to revitalise the Daleks. But the most dramatic moments are the first movements of the previously inert Dalek - its arms twitch then raise, and it glides away, off stage - and the unveiling of the real villain. "Our Master is coming" grates a Dalek, and the villain enters at the top of a ramp at the back of the stage - the centre of everyone's attention - with, after a pause, the words: "Quite an impressive moment." And so it is.

The play has several impressive moments - almost all involving the Daleks. The rest of the time it veers between action/adventure with somewhat restricted action, and whodunnit. But whatever its failings - the slow start, Sixties-stilted dialogue, lack of depth - the Daleks and the sense of urgency and intrigue built up during the second act more than compensate. On stage the Daleks' very presence, escaped from their usual glass cage in the living room, is enough to hold our attention. On the page, given the ability of (say) John Peel to lift something apparently mundane and restricted to the level of grand epic, I would say that *WH Allen* would be foolish not to look at the possibility of a novel.

MILTON SUBOTSKY

DWB: Milton, how did you originally become involved with the film industry ?

Milton Subotsky: I always wanted to make films, ever since I was a kid. I used to save my lunch money and on Saturdays go and see three double features.

When I got out of high school, at the age of seventeen, I wrote to every film company in the New York telephone book, and one of them gave me a job. As a general assistant, I began by carrying the camera and then I did camera work, sound recording and also film editing. At that time we were bidding on a government project and I wrote the script for it.

Do you think, in a way, you were destined to make films ?

No. Nobody is born to do anything, you just drift into things.

What sort of films influenced you during your early days of going to the cinema ?

I just went for entertainment. I loved films. I used to watch comedies, which were my favourites, and musicals and action adventure like all children. I loved everything, but particularly comedy and music. I made four pop musicals including Rock! Rock! Rock!, Disc Jockey Jamboree and Just For Fun. They were very successful films, and when I did Rock! Rock! Rock! I started to write pop songs and had a number one hit called Baby Baby with Frankie Lymon and the Teenagers.

After that we did a re-make of The Last Mile with Mickey Rooney and then I came to England and did a film, for which I had written the story, called City Of The Dead with Christopher Lee, which was very successful. After that I did more musicals and then Doctor Terror's House Of Horrors, which started me on the horror fantasy films.

I gather, from your accent, that you're not from England ?

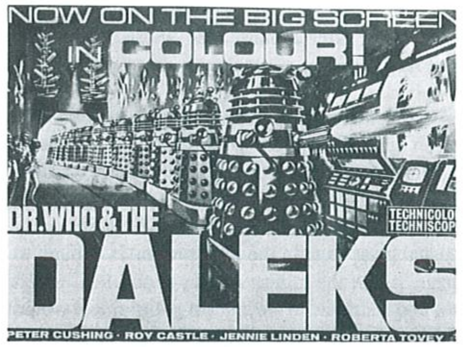
I was born in Brooklyn, New York, and lived there until 1959 when I came to England to do City Of The Dead. I liked it here and so I decided to stay.

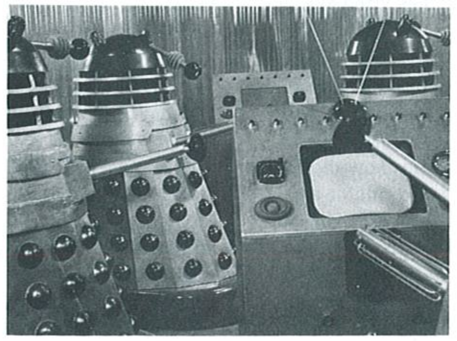
What differences did you notice in film making between the US and the UK ?

Well, I never filmed in California. I made films in New York and it's not very different. Making films is the same all over the world. I did one film where I had to go to Rome, Paris, Stockholm and Hamburg and there is no difference.

I asked that question because there seems to be so many films coming out of America and not so many from England, especially at the moment.

Well, America's the big market and the money is there. Even the films I made in England, we had to go to America to get the money.


NOW ON THE BIG SCREEN
IN COLOUR!
DR.WHO & THE
DALEKS
TECHNICOLOR
TECHNISCOPE
PETER CUSHING · ROY CASTLE · JENNIE LINDEN · ROBERTA TOVEY



What do you think has instigated the demise of the British film industry or, indeed, is there a demise ?

First of all, British films are very insular. They don't aim for the world market or, more to the point, they don't appeal to the American market. Particularly now they have become more and more insular because American companies have moved out of England. They are now starting to come back but they moved out of England around about 1975. Most of the movies we were making then were Channel 4-type movies which are very insular indeed, dealing with regional topics and only subjects that the British are concerned with. So they don't have a great world market and so the money dried up here.

Also investment. The Tory Government dropped the tax allowances for investment in films together with the quota system, so all the things that appealed for financing British films no longer existed. Now everyone is starting to talk about "What can we do to revive the industry ?" Margaret Thatcher is having a meeting with film people at Downing Street and the Labour Party has put forward a paper, so now everyone is starting to think twice about our industry.

Do you think that there will be a revival back to the golden age of cinema ?

Yes. I think it's going to be a revival maybe looking towards Europe and the European market rather than the American market. You see, if you ask a British film-maker to name succeccful British films, he'll talk about My Beautiful Laundrette or A Room With A View. Nobody is going to mention films like Star Wars, Aliens or Superman because they simply don't think that way. Sure they were American-financed films, but they were made in England. They were made with an all-British crew, all British personnel in a British studio, so they were British films except for the finance. It's the people who make the Channel 4-type movies who denigrate these films. They say "Well, these are American films made in British studios, therefore they are not genuine British movies". British films always feel that they have to have a British subject! None of my films were ever like that - I always aimed for the world market.

Would it be true to say that the two 'Doctor Who' Dalek movies made your name ?

No, my previous films were very successful.

How did the first 'Doctor Who' film with Peter Cushing come about ?

I had just made Doctor Terror's House Of Horrors which was financed by a man called Joseph Vegoda who had a company called Regal Pictures which was later absorbed by British Lion. He said "Let's do another film". We thought about it and after a while we decided to do **Doctor Who**, so we went to the BBC, got the rights and did the first **Doctor Who** film.

Did you try and get William Hartnell for the film ?

No. We felt we needed a bigger world name.

Was Peter Cushing your first choice to play the Doctor ?

Yes. He did a totally different characterisation of course. I wrote the script for a much younger audience, hence the very young girl as his grand-daughter. I'm very concerned about making films for children. These days there is nothing really about for children to go and see. If you look at this week's Variety, all the films bar one is an '18' certificate.

Were you conscious, especially with the first film, of going for comedy more rather than drama ?

It was done deliberately. I was interested only in comedy and action, and making a film that would delight its audience and be fun.

The first film, of course, was based on the first seven-part Dalek story in 1963 which ran for 175 minutes in total. Your film ran for only 80 minutes. Why was this ?

I did every piece of action I could think of and just enough plot to tie the action together. What I was after was a very fast-paced wham, bam action movie with fun and comedy. All my films were very fast. They move from story point to story point. Even the horror films had no blood, no gore, they just tell the stories.

Had you watched 'Doctor Who' before making the films, and if so what did you think of it ?

It was a very crude series to begin with but it had a kind of gusto, and I can see why it was and is successful. But if you look back at the early stories now they look so crude.

Was it necessary to watch the television version of 'Doctor Who and the Daleks' before you commenced work on the film, or did you just work from the script ?

I just read the script. In fact I haven't seen those Dalek episodes at all.

The first movie was a very grand affair and featured the Daleks in colour for the first time.

Yes, but even so it was incredibly cheap to do, even for 1965. The whole film cost £180,000 which, today, you couldn't film two day's worth for that amount of money.

How long did it take to shoot ?

I think about six weeks, which was about normal.

The cast was a very star-studded one, including Peter Cushing, Roy Castle and a young Roberta Tovey as Susan.

I cast Roberta Tovey for the sole reason because I wanted to make a film for children, whereas the television wasn't really meant for children. I remember at the time people complained about the violence and everything, so I wanted to bring the programme to a younger age group.

Did you achieve your projected audience ?

Yes. The first film was very successful, we wouldn't have made a sequel otherwise.

Was the second film planned before the first was shown ?

No. Joe Vegoda came back to me after the first film and said "let's do a sequel!".

Who designed the very impressive set for 'Doctor Who and the Daleks'?

We had a set designer called Bill Constable who we used on all of our pictures. He was very good and we worked very well with him. The petrified forest (see page two) was very good. I thought that design was excellent, as was the hill going up to the city which opened up and which everyone fell in. We tried as far as possible, within the confines of the budget, to give people a big picture. We did the film in Techniscope, which is when you take a 35mm frame and put two animorphic images on each frame so your film costs are cut in half. The colour was provided by Technicolor.

Where did 'Doctor Who and the Daleks' première ?

I don't remember at which cinema, I think it just opened on the circuit all over the country at the same time.

How soon did you learn that the film was a box office success ?

You know from the very first day if people are going to see the film.

Were there any hilarious moments behind the scenes ?

One of the funniest things I can remember was really done as a joke. The leader of the Thals had just finished his lines urging the Thals to fight the Daleks when Barrie Ingham, who played Alydon, just for fun put in the famous speech from Henry V. It wasn't until he got to the end of this that the director woke up to what he was doing and shouted **"cut!"**. When everyone saw the rushes of this section they were in fits of laughter!

Was this out-take kept ?

Oh no! When a movie is finished you just put the out-takes into a vault and, after a few years, they are thrown out.

How soon did you realise after the first film that the sequel, graphically entitled 'Daleks: Invasion Earth 2150 A. D.', was on the horizon ?

Not until we had the box office returns, and then it was Joe Vegoda who said "let's do it".

What were the selling points you saw in a second movie ?

The selling point of the original film was that it was in colour and on the big screen. By the second film we had done all this, so really it was just another film. I suppose the title **Daleks: Invasion Earth** was as good a selling point as any, but apart from that there was no great selling point.

One thing that was very noticeable in both films is that the Daleks themselves were slightly modified from their TV counterparts.

No they weren't. We used the BBC designs and also the BBC lent us whatever Daleks they had. In fact we needed more Daleks than the BBC had so we made more. They were exactly like the BBC Daleks and were even operated by the Dalek operators that worked for the BBC.

The only difference was that the lights on the Daleks were supposed to flash in sinc with the dialogue but the director didn't pay any attention to this and just had them flashing any old how. So when I got the first film in the cutting room I had to rewrite a lot of the dialogue to fit the flashes. But the BBC provided us with the ring modulator for the Dalek voices and the design plans so we made our own and did the voices just as the BBC told us. They were very good to us.

Did the BBC seem enthusiastic that 'Doctor Who' was going to be on the big screen and did you go to Verity Lambert to seek advice on how 'Doctor Who' should be made ?

No! We simply bought the rights and after that we had nothing to do with them.

One of the major differences with the Daleks on TV was the ray gun. On the television it fired an x-ray beam whereas on the films the extermination effect was achieved by fitting the Daleks with CO2 fire extinguishers which billowed smoke.

The reason for that was because we just wanted something more visual. There really wasn't any great reason for changing it other than that. You have to remember that we are dealing with film here and not TV, and so we had to be more visual and big.

Did you try to be as faithful as possible to the original script or were you keen to change things ?

I kept as close to the original script in terms of structure, but cut it down in order to keep the action going. What I was after was action all the way with no pause for dialogue. The sole purpose of the dialogue was to push the action forward, so when I went through the original script I cut out big sections, simply because they were just padding.

Do you still receive royalties from the videos and many repeats of the two films ?

No. That belongs to the distributor. I just had a percentage of the original profits.

When planning the films did you want to use the original Ron Grainer theme music ?

Yes, but we couldn't get it because they were asking far too much money for it, which was a shame because I didn't like the music for the first film; it was too heavy. I wanted a more action-packed score.

Did you have any say over the music at all ?

No. Joseph Vegoda had a publishing company and he wanted his company to publish the music, so he commissioned the composer.

Would you also like to have used the series' titles for the movies ?

Yes, but once again we couldn't get it for the same reasons.

The TARDIS itself in both films was very different to the TV version, particularly the interior. Why was this ?

Bill Constable decided to design his own and I accepted his design. We wanted something that was very spacious inside. In fact, if you look at the TARDIS on television over the years, it has changed quite a bit. But getting back to your question, we just wanted to do our own thing.

Was 'Daleks: Invasion Earth 2150 AD' as successful as the first film ?

No, and I didn't think it would be. In fact I suggested that we don't make it, but

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frankly I think it turned out to be a better picture than the first one.

After you finished 'Daleks: Invasion Earth 2150 AD', were there any plans to make a third film ?

Yes. In fact I already had a screen play written for a third, but we never got the rights so we never did.

How do you, as a writer and producer, see 'Doctor Who' the television series ?

Some of the series I liked very much. The problem is that there are lots of writers and so some stories are good and some not quite so good.

Would you like to produce 'Doctor Who' today on television ?

I don't think I would like to produce any long-running series - that's not for me. I actually think **Doctor Who** would make a **wonderful** animated series using the same scripts but cut down to about 60 minutes. In fact I would love to produce **Doctor Who** as an animation series. I'm sure it would be a big hit and I'm surprised that nobody has done it yet.

Looking back over the years, what do you like best about the series and why do you think that 'Doctor Who' is so successful worldwide ?

Well, it has an appealing lead character for a start. In fact, **Doctor Who** is almost like a god, and by that I mean, whatever danger he's in, he always comes out on top. But above all he does this by using his intelligence to overcome evil, which is good. Also the programme can tackle anything, fact or fiction. I mean, they have gone back to ancient Rome, gone forward into the far future, not to mention visiting other planets.

But saying that, I liked very much the series with Jon Pertwee when most of the adventures were set on Earth. I preferred those to the space-bound stories. And Pertwee was very much my kind of **Doctor Who**. He had authority and a good sense of humour. My second favourite is Tom Baker for much the same reasons.

So you prefer Earthbound science fiction to space sagas ?

Well no, it's just that in **Doctor Who** it did work better. The producers tended to make the alien planet adventures very stereotyped - you would see the same story in different settings again and again.

Also I think the later stories lack good humour, which I think stopped after Tom Baker. I thought Peter Davison was very wishy washy and Colin Baker was, well, dreadful in the whole characterization, and that includes that awful costume. I think that they were just sending up the show for the sake of it.

Do you like Sylvester McCoy, the present Doctor ?

No! I mean, he is now doing straight acting in plays, but I don't like him as **Doctor Who**. I liked Sylvester when he did children's programmes like Vision On, etc.

Going back to the films now, were there any pit falls whilst filming.

Well, sort of! The second film was largely made in the cutting room! It didn't work until we got it there and **made** it work. But, looking back, I think the second one moved wonderfully. If you look at it now it looks as good as any picture made today.

Didn't Peter Cushing fall very ill during the second film ?

Oh yes, indeed, but that didn't make any difference except for the cost. What happened was he became ill and his doctor said he couldn't work so what we did was to film every single scene that didn't include Peter Cushing. What we did was to pack-strike the set, which means you take it down and put it into storage and put it up again quite quickly. So what we did was to shoot a scene with everyone but Peter, pack that bit away (because we needed the studio space) and put it up again when Peter came back. But we only used the parts of the set we needed to show behind him.

Just how sick was Peter during filming ?

Well, the doctor wouldn't let him work so I have no idea what was wrong with him. The insurance company paid £30,000 for the extra days' filming that we had to have. What I did was to keep the costs for the insurance company as low as possible so, in effect, they paid for Peter's illness.

A lot is said about the family atmosphere that prevails 'Doctor Who', but did this transcend to the films ?

Well, we had a different kind of family atmosphere because we **always** used the same personnel on each picture so we all knew each other well and so worked together wonderfully. As a result of this, all the actors who worked on our pictures said "It's just like joining a family", and if you consider that we were making 3-4 pictures a year, it was very important to get along well with the staff around you.

What was Peter Cushing like to work with ?

He was fine, very professional indeed. He is very inward, not very sociable, but very pleasant towards his fellow actors. He's a true pro. The best way to sum up Peter is to say he is a very pleasant pro who is very formal. An excellent bloke to have around.

Apart from Peter, the other obvious common factor between the two films was young Roberta Tovey. How did she cope with the work load ?

She was indeed very young but she coped wonderfully. I think children in general handle pictures very well.

Did she encounter any problems in learning the lines ?

No, she was just perfect. In fact she had the hardest dialogue in the films - in one part she describes the TARDIS and uses the words Time And Relative Dimension In Space!

The two casts also included comic people like Bernard Cribbins, Ray Brooks and Roy Castle so there must have been some very funny moments back stage ?

No! What people don't seem to understand is that what's funny on screen is the result of a **lot** of hard work off screen. They were all very hard-working people.

How many Daleks did you use in each film ?

There must have been about 25-30 in the first and approximately the same in the second.

Moving onto the special effects, how was the flying saucer in the second film achieved ?

The flying saucer was a fairly small model and was made by Ted Samuels who was in charge of the special effects department at Shepperton. It was battery operated which made it turn around with the lights and was flown on wires. On the shot where it's following and bombing the truck, it was matted onto the film.

When we built the saucer on the set (which was gigantic), we just made the front where the ramp leading into it was. It was built on H stage at Shepperton, which is the largest stage in Europe. It's also a silent stage, which was good because we didn't need sound.

What special effects were used on 'Doctor Who and the Daleks'?

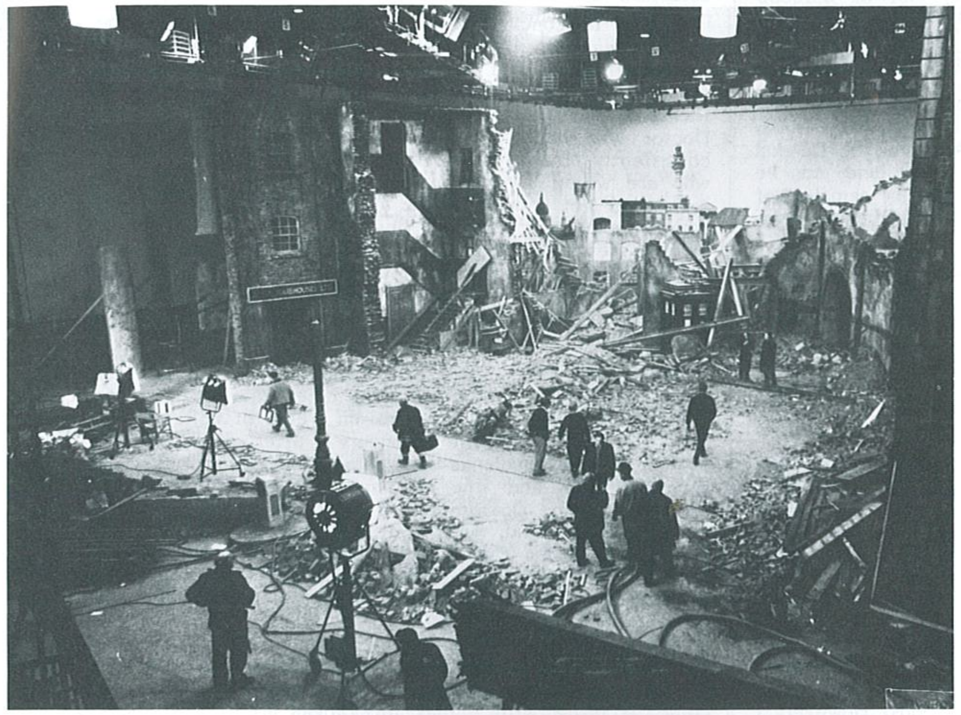
Well, we had the city. In fact that wasn't really a special effect because we actually built that also on H stage.

How was the petrified forest created ?

Very simply it was just plaster and was created in the plaster workshops at Shepperton.

Were there any special effects on the set to make things look bigger than they really were ?

No, not at all. It really was that size. What you see on the screen is what we saw in the studio! If you have ever been to H stage at Shepperton, you will know what I mean. It really is **huge**! It's the same size as two city blocks. You can build absolutely anything on there. They built the forest for the 1980 Flash Gordon film on there and I remember that I used it on a film called Danger Root where we flooded Stage H and had boats going up and down it! The entire harbour for the film Lord Jim was built on there for him.



How was the swirling tunnel effect for the second film's title sequence created ?

That was very simple and done in the effects studio. It was nothing more that a series of paints and oils going down a drain - a simple and cheap effect.

Is that what you wanted ?

No! I would have liked the BBC titles!

We also mentioned earlier your third 'Doctor Who' screenplay which was never made. Would you do it today if given the chance ?

I would still use the script that I wrote after **Daleks: Invasion Earth 2150 AD**. It's a giant monsters film and I call it **Doctor Who's Greatest Adventure**. It's got two Doctors in it, one old and a younger one. I would use Jon Pertwee or Tom Baker for the older Doctor and anyone good enough could play the younger one. I included two Doctors because the problem is so big, it needs two Time Lords to solve it. It's a very good script, in fact I did try to make it just before Coast To Coast got the rights, but the BBC wouldn't sell and gave the rights to them instead.

How much do you think your film would cost to make now ?

This one is a big, big film. I would think upwards of £15 million.

What did you think of the John Nathan-Turner era of the 80's ?

I think it got very cruel and violent, in fact it was far too violent for me to enjoy.

Do you think that's indicative of a sign of the times or just personal preference on the part of the producer ?

I think it was JNT's personal preference. I would certainly not have made it in that way. In fact, if I were making it, I would make it for a much younger age group with fun and fantasy and far less violence.

But saying that, the only way I would produce today is in the form of an animated cartoon, which I think would be superb. I would go through each of the TV stories and re-do them as a one hour story.

When you finished the two Dalek films, what did you go on to do ?

My next picture was The House That Dripped Blood and then Tales From The Crypt.

Were you in at the beginning of Hammer Horror ?

Well, I actually started Hammer off in the horror business. Hammer, up to about 1956, had made detective stories and comedies, and after I did Rock! Rock! Rock! (which was my first feature), I wrote a screenplay for Frankenstein and we took it to someone at Hammer who we thought could finance it, and he said "What do you guys know about making horror films - you make musicals!" Nevertheless he sent the script to James Corairus in England but, after a lot of fuss, they decided that my script would be far too expensive to make!

What are your personal favourite films ?

They are comedies and musicals. When I record stuff to keep off the television it's films like Laurel & Hardy and Buster Keaton. The sole reason why these films work is because they were always dead earnest. They never acted as if they were being funny and so these people are tops for me.

What do you find funny on television ?

Oh God, there is so **much**! The Two Ronnies, Black Adder, Smith and Jones, and the classics like Bilko and The Adams Family, but at the present time my favourite is Red Dwarf - I think that's classic comedy.

Do you think that British television is going downhill these days ?

No! My God, British TV is the best in the world! Every week I buy the two television guides and I mark off the things I want to watch, and there is a vast amount. Far too much, I think, but there you are!

I watch all of the current affairs shows like Panorama, which I think is top notch. You would **not** get anything like it in America, nor anywhere else for that matter.

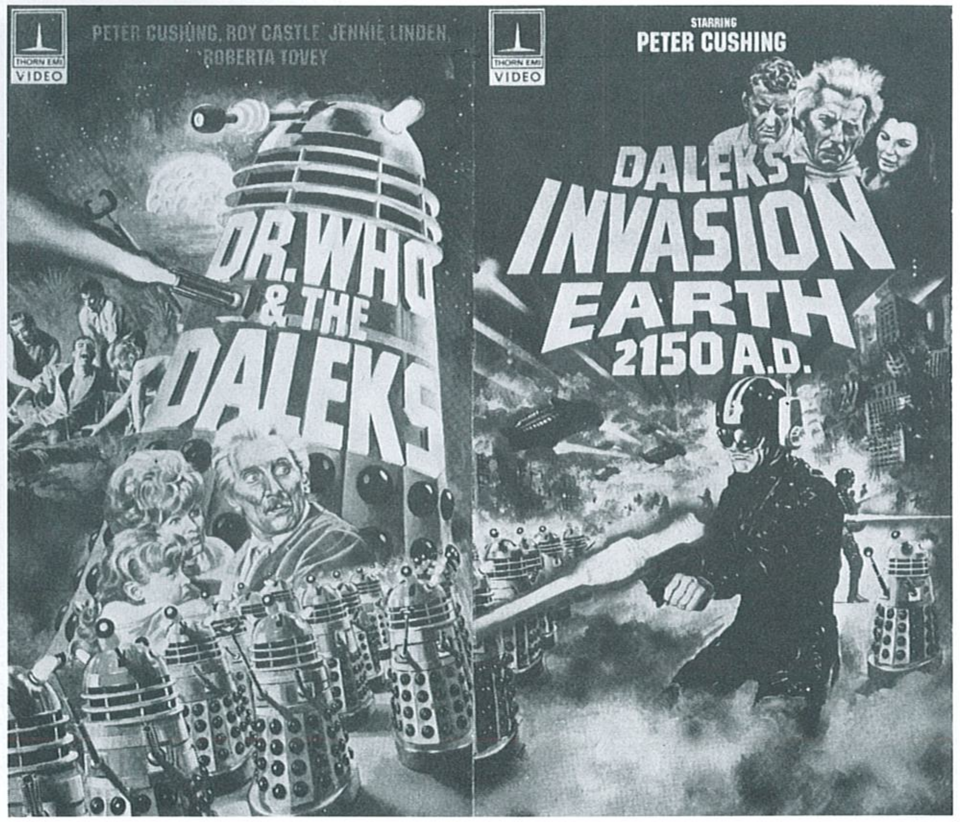
What I **do** hate are the satellite stations in this country. If you look around where the dishes are, they are all in poor housing estates and council flats. You **don't** find them in respectable areas because more educated people just don't want to watch the junk they put on.

Did you know that SKY's rival, BSB, has purchased the rights for every 'Doctor Who' episode to be shown on their Galaxy channel ?

Yes I did, and they will do very well, but I just want to know what these satellite stations are going to show when they have exhausted the huge back-log of quality shows bought from the BBC and ITV because, as sure as hell, they can't make stuff anywhere near that standard themselves.

Milton, thank you very much for a very interesting and comprehensive interview.

INTERVIEW CONDUCTED AT MILTON SUBOTSKY's HOME BY TIM BURCHELL ON JUNE 2nd 1990.


THORN EMI VIDEO
PETER CUSHING, ROY CASTLE, JENNIE LINDEN, ROBERTA TOVEY
DR. WHO & THE DALEKS
THORN EMI VIDEO
STARRING PETER CUSHING
DALEKS INVASION EARTH 2150 A.D.

PREPARING TO BE AIRED YET AGAIN OVER B S B's 'DOCTOR WHO' WEEKEND, TIM MUNRO EXAMINES WHY THE DALEK MOVIES MAKE AN IMPACT WITH EVERYONE...BUT THE FANS!

FOR SHEER NUMBER of unkind words penned about them, the Amicus Dalek movies rank alongside 'The Gunfighters', 'The Horns of Nimon' and 'The Twin Dilemma'. 'Doctor Who and the Daleks' and 'Daleks - Invasion Earth 2150 A.D.' are held to be embarrassing, tacky, overtly childish, silly and inferior remakes of classic television stories. In short, they have been called gross perversions of 'Doctor Who'.

My own feelings about them, then, are somewhat heretical, for I actually regard these celluloid efforts with some affection. I believe that, however bad they may be from a purist's point of view (and I admit, they **are**!), they are damned good undemanding entertainment! I strongly suspect that Joe Public would find they have stood the test of time rather better than their "classic" televisual forebears. Finally, I feel that although they are pretty lousy **Doctor Who**, they are **superb** Dalek material.

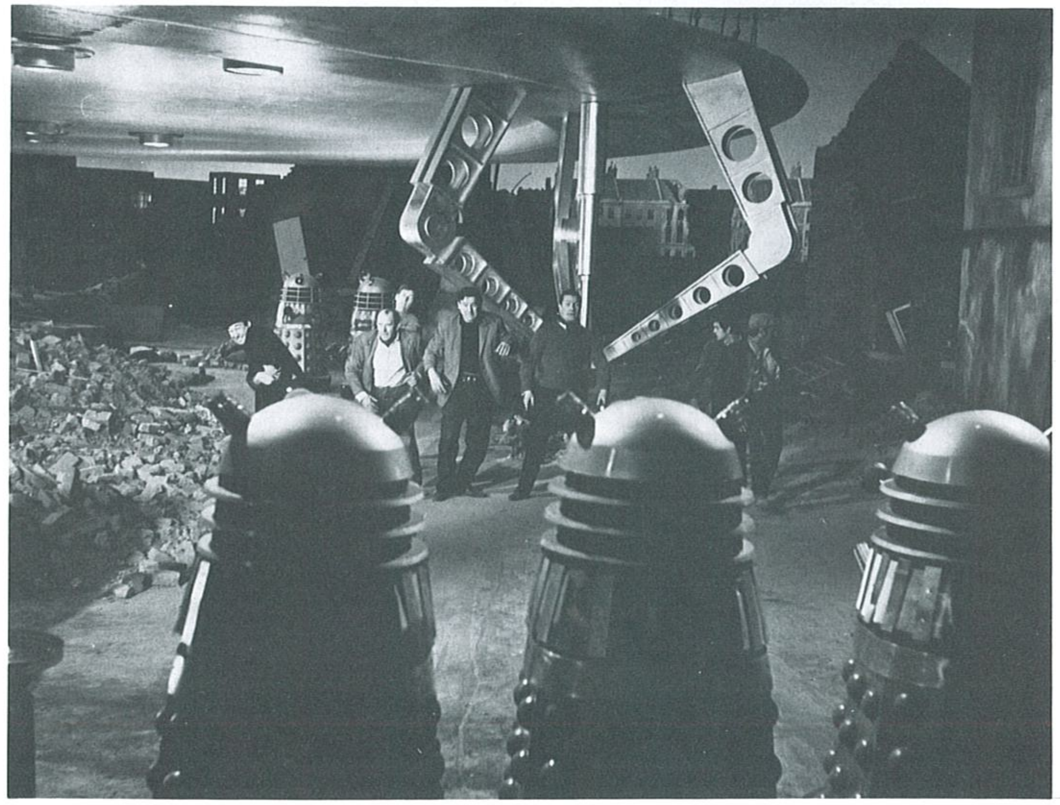
Certainly they must have **something** going for them to have survived so well through twenty years of regular TV screenings and children's Saturday matinées. As recently as 1987 I slunk into a children's matinée for a screening of **Daleks - Invasion Earth 2150 A.D.**, amidst hordes of trendy, streetwise 80's kids, none older than ten, and all infinitely more sophisticated and image-conscious than I was at their age. By then **Doctor Who** had long-since lost its once iron grip on the nation's "yoof". It was no longer the show you had to watch to be one of the "in"crowd; in fact, watching it was a sure route to derision. Thus I expected the film to meet with the mockery and contempt that the young usually reserve for the idols of previous generations. However, I was wrong. Apart from some laughter and cries of **"Exterminate!"** when the first Dalek rose from the Thames, the movie grabbed them early on and held them throughout.

I won't say it had them on the edge of their seats or that it scared or moved them or even made them think. But it did entertain them enough to keep them watching in silence and to elicit generally favourable comments whenthey piled out of the cinema as the credits rolled. And as I stood listening to them recounting the "best bits" to each other, it struck me that this was very interesting. How many other movies of the same period would have kept these children of the Spielberg generation diverted for eighty minutes, I wondered? And worse, how many of these children, who had so happily lapped up Peter Cushing's battle with the Daleks, would baulk at the very idea of watching Sylvester McCoy's latest small-screen escapade, as if one had asked them to sit through something as prehistoric and irrelevant to their lives as Muffin The Mule or Bill And Ben?

I have to conclude that these films do possess some charm, some appeal that **Doctor Who** has lost. It's a conclusion reinforced by the affection the films seem to be held by non-fans. For all the mud we zealots have slung at them, these movies are liked. Plenty of people listing their treasured childhood memories of **Doctor Who** throw in a scene or two from the films, and they consistently do well when screened on TV. Perhaps, then, it is we who are wrong? Maybe, if we lowered our expectations a little, we would get more out of the movies? Isn't it time that we stopped expecting them to be something which, frankly, I don't believe they ever purported to be in the first place - namely good **Doctor Who.** Milton Subotsky, in his exclusive interview with **DWB** this issue, proudly proclaims he deliberately aimed them at the kiddie audience, detached from the family audience of their TV counterparts.

I've called them superb Dalek material, and that's basically all they are. 'Starring Peter Cushing' they may be, but the Daleks are the real stars, the main raison d'être of both movies. **Doctor Who** and his TARDIS are secondary - after all, it was the Daleks that the sixties audience was coming to see. It was solely on their popularity that the **Who** cult and merchandise explosion of 1964 were built - the Doctor himself was very peripheral to the show's early success. And, when Milton Subotsky stumbled across the series, it was the Daleks who caught his eye; their potential that he saw and wished to exploit. After all, does anyone seriously believe that, if he'd seen **The Sensorites** or **Marco Polo** he'd have thought 'Hmmm, great idea for a movie!'. The Doctor and his TARDIS also made the leap to cinema because, without them, the Daleks have no framework in which to operate, and no worthy opposition. Subotsky recognised what Terry Nation has never quite come to terms with - that the Daleks aren't worth spit without the Doctor. But that does not mean that Milton Subotsky was making a **Doctor Who** movie, or had any interest in doing so. Nowhere is this more evident than in the format laid out in the opening scenes of **Doctor Who and the Daleks.**

Even by 1965, certain key elements of the **Who** myth were established. That the Doctor was alien was beyond dispute. That he was on the run from his own people was made clear in the first episode. The precise details were shrouded in mystery, but that mystery was central to the nature of the series and the character. **Doctor Who** was most emphatically not cosy or formularised - the question marks hanging over both the Doctor's background and, occasionally, his moral probity and trustworthiness, gave the series its bite. Any attempt to do a proper **Doctor Who** movie had to find a way of translating this air of enigma to the big screen. It's a strong clue to the priorities of the makers of **Doctor Who and the Daleks** that they did not even attempt to do this.



GUIDE TO PHOTOGRAPHS

Page 40: (left) The movie poster publicising **Doctor Who and the Daleks,** (right) The Dalek control room (**Doctor Who and the Daleks**)

Page 41: The Doctor (Peter Cushing) and Tom Campbell (Bernard Cribbins) trapped on board the Dalek ship in **Daleks: Invasion Earth 2150 A. D.**

Page 42: The Daleks and the Robomen patrol the mine in Bedfordshire

Page 43: A devastated London is stunningly created within the confines of a film studio (above), the videos of the movies (below)

Page 44: The second film was more serious than its predecessor, as this shot outside the Dalek spaceship vividly demonstrates

Page 45: A more 'Doctoresque' Peter Cushing was evident in the second film (left), and (right) the original line-up of Roberta Tovey (Susan), Jennie Linden (Barbara), Peter Cushing and Roy Castle as the new-look imbecilic Ian

Page 46: (right) Bernard Cribbins as Tom in **Daleks: Invasion Earth 2150 A. D.,** (right, above) The Daleks with their captives in the ruins of London, (below) the Amicus version of the Thals

Page 47: (above) the effective petrified forest of the first film, (below) inside the Daleks' nerve centre from the sequel.

PHOTOS COURTESY OF "THE EXTERMINATOR" AND THORN/EMI

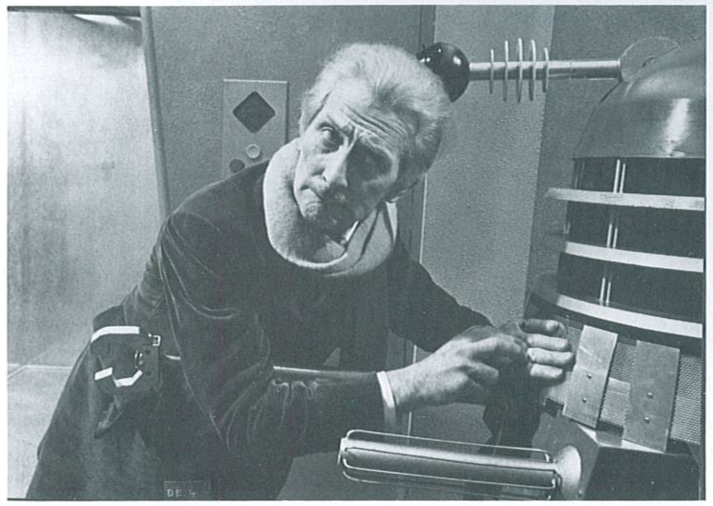
It would have been easy to open the film with a truncated version of **An Unearthly Child,** but this would have thrown attention onto the Doctor and his mysterious background. The movie men, though, did not set out to make a thought-provoking film - they wanted their audience to sit back and surrender themselves to a traditional entertainment, a whizz-bang, simplistic battle between good and evil. Thus all the subtleties and enigmas that made **Doctor Who** so beautiful were replaced by a tried and tested movie formula summed up in two short scenes: 'Doctor Who', a thoroughly human inventor, has built a time machine in his back yard. Susan and Barbara are his granddaughters, Ian is Barbara's boyfriend. All perfectly straightforward, with no mysteries for the audience to ponder, and even the evocative **Doctor Who** reduced to a simple name. Audience attention is thus free to be directed at where the movie makers want it - on the spectacular clash with the **Daleks**!

The main characters adhere strictly to formula. They may be called "Doctor Who", Ian, barbara and Susan, but it is only their names that are familiar from TV. In every other respect they are the standard leads of every time travel, lost world and sub-Jules Verne movie of the period. From She to At The Earth's Core we have met these people before. Ian is the cowardly accident-prone male, his rôle as comic relief so blatant that it might almost be tatooed on his forehead. Barbara is the essentially characterless young woman, there to make up numbers, get into trouble, get rescued and be ogled at by the male audience. Susan metamorphosises into a Shirley Temple-like precocious brat, an identification point for children. And as for the Doctor...

As originally conceived the Doctor was an anti-hero, whose dark side ensured that his audience were never 100% at ease with him. This enigmatic characterisation defied formula, working against the audience's expectations of the lead character in an action/adventure serial. To the movie maker, defying audience expectations is dangerous - it runs the risk of audience disappointment. Thus critics of Peter Cushing's portrayal are barking up the wrong tree - it is futile to call Cushing a bad Doctor since he was never allowed to play **the Doctor**! He is "Doctor Who", the archetypal loveable grandfather cum dotty professor, a standard stereotype of innumerable films before and since. It is not without reason that when At The Earth's Core called on Cushing to perform the same function, he delivered an absolutely identical performance!

This "Doctor Who" is human, a half-senile old man who cannot even get his companions' names right. Stripped of his dark side, the character is a loveable old duffer. Gone is the friction with Ian. Gone is his self-centredness. Gone also is his presence and authority: where William Hartnell dominates the screen, radiating scientific genius, Cushing seems impotent and ineffectual in the face of the Daleks' all-conquering might.

This character-change waters down a great deal of the drama - even his outrageously selfish, irresponsible sabotage of the fluid link comes across as a childish, mischievous prank, unrebuked by his companions. Cushing, one of our finest and most underrated of actors, does his best but the script works against him, forcing him to play it as a silly old man. The eccentricities are well-played, never forced, but create the impression that "Doctor Who" is as potty as he appears. It would be impossible to believe that he had the genius to build a time machine were it not for the fact that said time machine resembles a flying accident in an electrical spares shop.

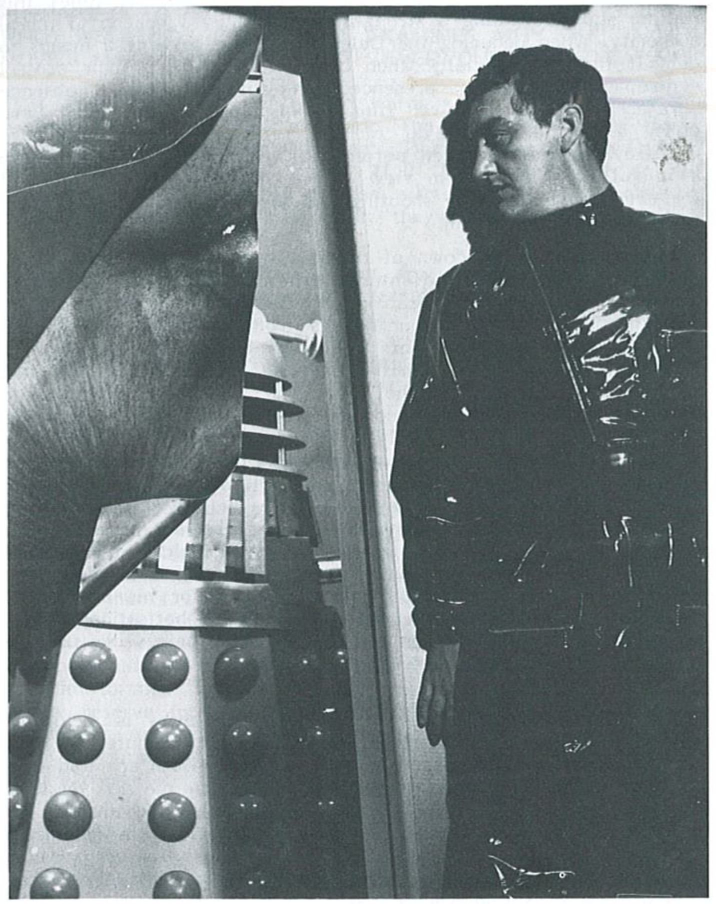


Interestingly, there is a noticeable improvement in Cushing's portrayal in the second film, suggesting the problem **was** noticed. His eccentricities are more restrained, his bumbling vagueness becoming a Troughtonesque defence mechanism purposefully adopted to fool people into underestimating him. At times this routine slips, revealing a strong-minded genius, a beacon of moral authority. When deducing the Daleks' plan and devising a means to combat it, and especially when confronting them in their control centre, he reveals a presence and authority whose absence severely weakens the first film. In his day Cushing could have given a splendid portrayal of the renegade Time Lord from Gallifrey. He gets a much better deal in **Daleks - Invasion Earth 2150 A.D.** - ironically, in view of his illness which kept him off the set for much of the shooting and severely reduced his screen-time in the finished film.

Sadly, the watering-down of drama is a key-note of both films. They are simple action/adventures with little time for reflection, emotional truth or harsh realities. In **Doctor Who and the Daleks** the impending deaths of our heroes from radiation sickness are skimmed past with none of the drawn-out pathos of the TV version. Antodus's noble sacrifice, cutting his lifeline to save Ian, is chickened out of; in the movie he survives the fall. The nastiness of death is reserved for faceless extras or characters like Temmosus who have only a few lines before meeting their maker. In the whole Amicus saga only one character dies after we have got to know him well; Dortmun in the second film. Yet even **2150 A.D.** backs down on many fronts: we see the physical effects of the invasion on London and hear rather abstract horror stories from Dortmun, but the invasion's psychological effects on individuals are gone. The hard, embittered Jenny is excised from the story, as is Larry Madison whose quest for his brother so forcefully brought home the full horror of Robotisation, underlining the fact that Robomen were once human beings like us with families left to suffer and grieve far worse than if their loved ones had just died.

Some would say this loss of dramatic subtleties is inevitable when telescoping six TV episodes down to eighty minutes of film, but the stories don't suffer from cutting at all. Both are told with economy, simplicity and a pace sadly lacking in the TV versions. All important events remain intact but are moved through at speed, never allowing one's attention to wander, in stark contrast to the TV versions whose periodic lengthy bouts of sheer tedium make them far harder to watch, however admirable their good points. If John Nathan-Turner's stories are never long enough, the Hartnell epics often guzzled more air-time than they needed. Only two losses from the films are really regrettable; Larry Madison and the Sylther, which would have added much-needed menace to the bland mine scenes.

What really undermines the drama is the tailoring of Nation's grim original material to meet the requirements of formularised family films. Such movies work on a superficial level, stirring only two emotions; thrilling their audience and/or amusing them. Comedy is therefore of paramount importance, as Lucas and Spielberg would tell you. Thus the relentless horror of Nation's stories is diluted, firstly by a very light Perils Of Pauline approach, and secondly by a huge injection of slapstick, most intrusively Roy Castle's Ian. Castle's relentless clowning rapidly becomes very tiresome indeed. He comes across as an utterly inept trans-galactic Frank Spencer whose antics, coupled with "Doctor Who's" inability to get his brain working, make it impossible to respect this TARDIS crew. Never once does Ian show even a glimmer of guts, intelligence or moral fibre - it is not without reason that the fine speeches which TV's Ian employed to rouse the Thals are all missing from the film. It wouldn't be so painful if this Wally In Space was actually funny, but sitting on chocolates and pratt-falling through doors ceased to be amusing after Laurel & Hardy's time. The conclusion of **Doctor Who and the Daleks,** where Ian clowns around trying to effect escape from the most appalling use of stock footage I've ever seen, ends the film on a painful downer.



Thankfully, comedy in the second film is more disciplined and not allowed to run riot as it does to the detriment of its predecessor. Tom Campbell is a far more impressive figure than Ian, partly because Bernard Cribbins is a better actor, but mainly because the script credits Tom with some intelligence - beneath his endearing clumsiness he is capable of great bravery and resourcefulness. Only once does the comedy in **Daleks - Invasion Earth 2150 A.D.** career damagingly out of control, in the infamous Robomen lunchbreak sequence, which looks like it hails from Carry On Up The TARDIS (and the music only enhances our expectation that Sid James is about to appear!).

Of the characters, Barbara in the first film and Louise in the second fare worst of all, both little more than bland cyphers. The humans of 2150 receive a better innings than the Thals whose fine performances - even Barry Ingham's - sink beneath their appalling costumes. Andrew Keir's Wyler lacks the world-weariness of Bernard Kay, but Keir's brusquer interpretation is equally valid. Godfrey Quigley has more passion and fire than his TV counterpart and his death is better directed. The women in the wood also come across better than on TV, especially the ever-brilliant Eileen Way. Ray Brooks is okay if you detach him from Mr. Benn, but the real highlight is **Who** veteran Philip Madoc's deliciously slimey Brockley whose grin chills the blood. As for Roberta Tovey as Susan, she is not by any means the worst child actress I've ever seen, but her delivery has an over-emphasis reminiscent of Miss. Langford and the first film allows her to be too nauseatingly precocious - in fact **she** comes across as the real brains of the outfit! The second film presents a far more convincing, and bearable, little girl.

But, of course, it's the Daleks who dominate both films and have never really been better portrayed, certainly not in colour. The film Daleks, although constructed from fibreglass, look metallic, and their greater height, larger dome lights and pitiless single-lens eye make them far more impressive and intimidating than on television. Their deeper, more echoed voices add to the menace, and the movies' budgets allow us to see vast hordes of them at a time. The first film suffers from portraying them as rather dense (especially when they blast their own power source!), but the second lets them do what they do best; gliding along relentlessly, voices shrieking, lights flashing, guns blazing, ruthlessly annihilating anything and everything in their path!

Of course, it's the films' bigger budgets which allow them to stand up better visually then the TV versions. Nation's scripts made impossible demands on **Doctor Who**'s budget, and all credit to Verity Lambert for attempting to do them, but the movies do it better. The attacks on the Dalek city and saucer, for example, are far more spectacular than on television. Action sequences always fare better on film - compare Gordon Flemyng's superb handling of Thompson's extermination to Richard Martin's stagey presentation.

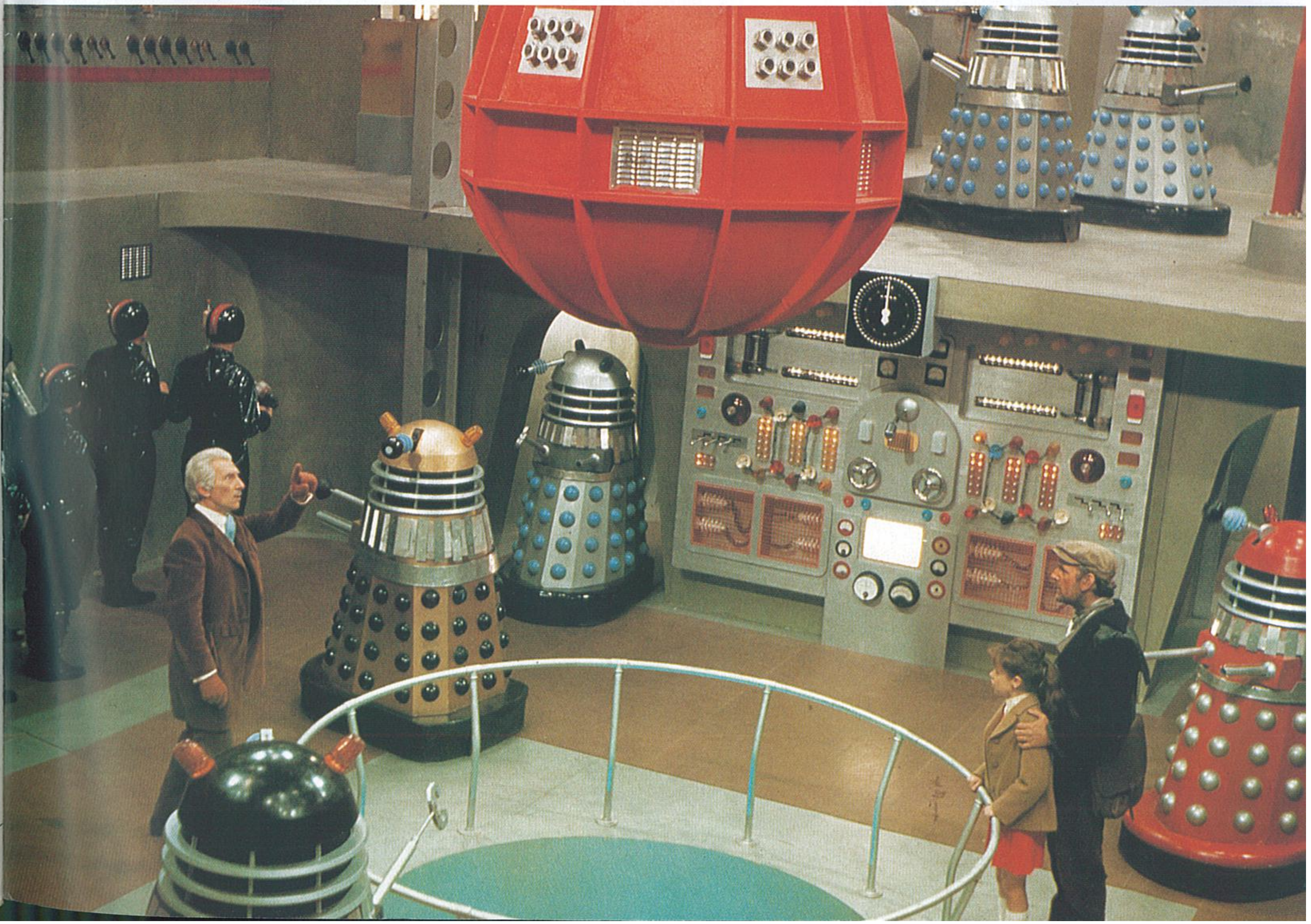
Design is superb, the first film boasting a convincingly spooky and petrified forest and a striking Dalek city which surely Cusick could only dream about, not to mention the control centre with its huge revolving wall. The second film's saucer is a masterpiece, (but then anything would be compared to the paper plate which dangled unconvincingly from a piece of cotton on the TV screens of 1964), a thoroughly imaginative and memorable design unlike anything seen before or since. The Robomen are also more sinister and the ruination of London is more effectively conveyed via backlots, matte shots and model work.

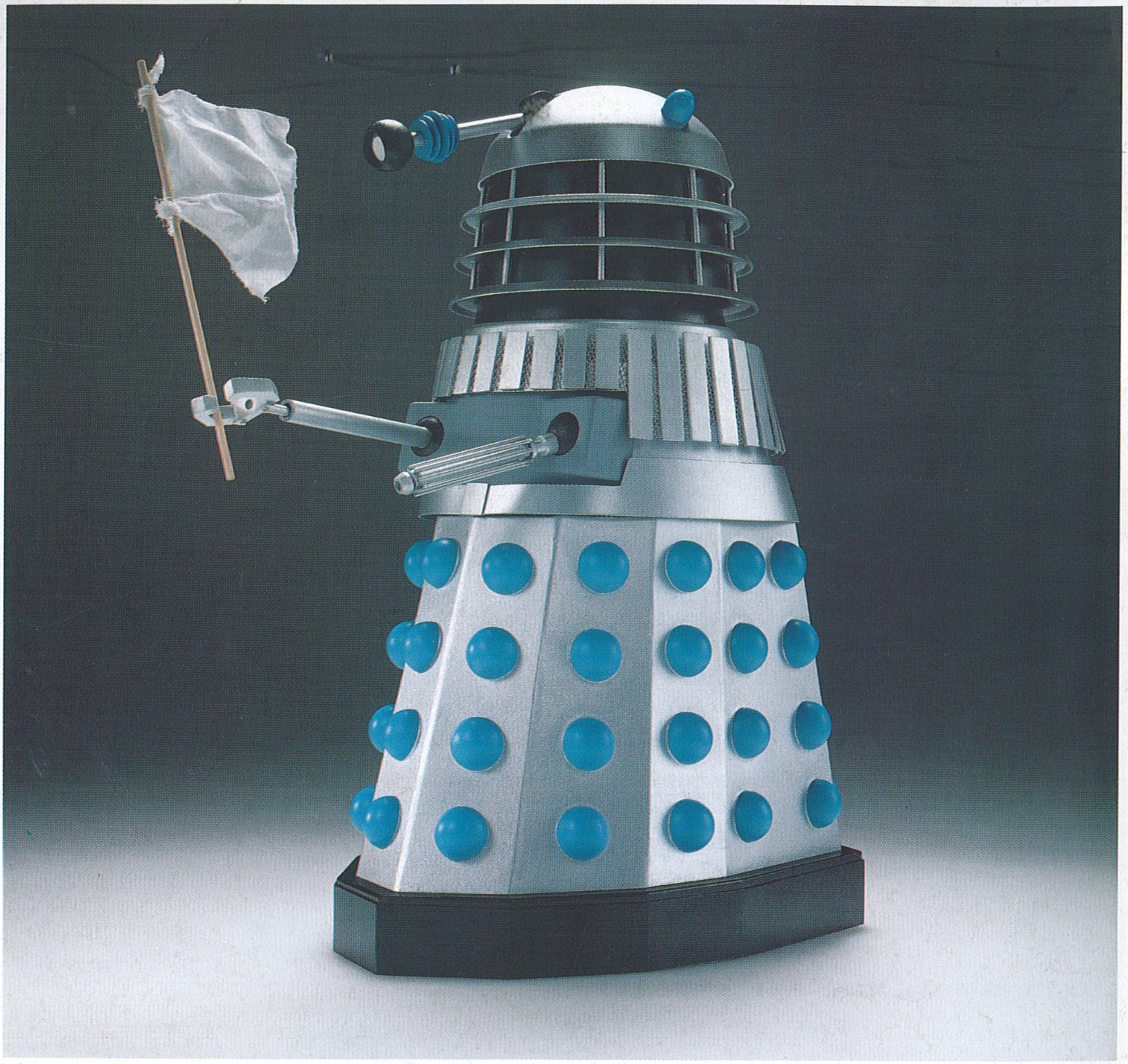
With such high standards it's only recently that the films have begun to show their age, largely due to the predominance of analogue technology, although it must be admitted that other points let the side down. Whilst one tends to ignore the sixties fashions prevalent in the year 2150, it's hard to ignore the Thals' risably effeminate gear and make-up. The otherwise spectacul destruction of the Dalek saucer is let down by sub-standard model work involving Denys Fisher Daleks. And as for the TARDIS...well, the film makers were denied the interior design, but surely something similar could've been attempted? The control room in the first film looks like it was thrown together for tuppence and seriously flaws the look of the movie. The tidied up version in the sequel is an improvement, but not much.

Other problems are the psychedelic credits sequences and the first film's abysmal theme, although the incidental music stands up well, especially the memorable score for the second film which is superior to the first in every respect.

Whatever the criticisms that can be made, these films are still good entertainment, certainly easier viewing than the overrated TV versions. They are pacey and lively, delivering the meat of the stories without grinding to a halt, and I would far rather sit through **Daleks - Inavsion Earth 2150 A. D.** than the six mind-numbingly tedious TV episodes. In the end it's a question of what you want to see. If it's an intellectual drama with the power to disturb and you don't mind having to work really hard at suspending disbelief, watch the TV versions. But if you want to be pleasantly diverted for eighty minutes without any great brain-ache, then the films are for you. There are worse ways of passing a few hours...

TIM MUNRO





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